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PARIS, AUGUST 20, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

"Faust" and "Roméo et Juliette" of Gounod are record breakers just now at the Paris Grand Opéra, attracting larger American audiences than would be possible in New York, or in any world city outside the "Ville Lumière." The house simply swarms with Americans at this season. While the magnificent staircase and general interior of the house well deserve a visit from the traveling public, there is little in the musical, or rather vocal portion of the performances to command admiration, as several of the principal singers, or stars, are away enjoying a short vacation during the summer months. The orchestra is composed of splendid material and capable of doing fine work under proper guidance; the same may be said of the chorus. The ballet is superb and the scenery excellent; but the singers and the singing—leave much to be desired.

Answering a correspondent, the Figaro says: "The opera entitled 'La Vestale,' which we are to hear this winter, has the following history: It was composed in 1807 by Spontini, with libretto by Jouy, and it is in three acts. The libretto was at first refused by Méhul and Cherubini, and when the jury of the Opéra had to judge the score they found all sorts of faults in it. They declared that the style was bizarre, the harmony defective, the orchestration noisy, and some passages absolutely incomprehensible. In fact, so doubtful were they of the success of the work that it was only after a year's rehearsal that it was at last produced. Spontini was obliged to make so many alterations in his score that the cost of copying amounted to 10,000 francs. The result, however, of all these precautions was that 'La Vestale' was a brilliant success, and remained in favor during a number of years.

"The parts were allotted as follows:

"Julia ..... Mme. Branchu  
"The Chief Vestal ..... Mme. Maillard  
"Licinius ..... M. Lainez  
"Cinna ..... M. Lays  
"The High Priest ..... M. Derivis

"On March 16, 1854, the opera was revived, the artists being Mmes. Poinot, Sophie Cruvelli, and MM. Roger, Obin and Bonnehée."

At the same time Mercadante, of the Théâtre Italien, gave an operette in three acts, which was also entitled "Vestale," the artists being Mmes. Grisi, Albertazzi, and MM. Mario, Morelli and Tamburini.

Widor is to compose the music of a lyric drama written by Auguste Dorchain, author of the "Conte d'Avril" and "Maitre Ambros," as well as of a pantomimic piece entitled "Jeanne d'Arc," which was performed in 1890 at the Hippodrome. All these works have the music by Widor.

The North sends us news of things going on in the South. A Belgian contemporary denies that a reconciliation has been effected between Mme. Duse and Signor d'Annunzio, or that the Duse has undertaken to interpret the poet's latest work, "Plus que l'Amour." Signor d'Annunzio is still looking out for some one to interpret his drama, since he can count on the support neither of Duse nor of M. Zaccani.

The Emperor of Germany has forbidden the artists of the State theaters to sing into talking machines, under the

penalty of losing their positions in the theater. His versatile Majesty has been forced to take this step by having acquired the conviction that the effort of recording the songs on the disks of cylinders of the gramophone is prejudicial to the voice of the artist, and results in many cases in vocal troubles which may cause permanent injury to the voice of even the most facile performer.

Signor Puccini is in Italy, engaged on the score of his new work, which is entitled "La Femme et le Pantin," and the libretto is by Maurice Vaucaire.

In Roumania it has been decided by the Government that the works of French authors will be protected in that country without having to go through the formalities of a deposit. This decision, which arose out of a recent copyright suit, is a good omen for the Congress of the International Literary and Artistic Society, to be held in Bucha-



FAMOUS FRENCH COMPOSERS SERIES. NO. 7.

rest on September 21 to 26 next, under the auspices of the Roumanian Society of Art and Literature. The object of the congress will be to determine the adhesion of Roumania to the Berne Convention.

This convention has never had the signature of the United States—the only country, I understand, that has kept aloof, causing prejudice and disadvantage to the American composer in Europe, at least in France, and a loss to the French, if not to all foreign composers, in America.

From a French contemporary: "The recent telegram sent by the Emperor William to Cosima Wagner has distinctly disturbed the world of Wagnerian devotees. In this connection it is interesting to note that his Imperial Majesty has been at Bayreuth twice and only twice. The first time was when he was Crown Prince; he went there incog-

nito and was scarcely noticed. The second journey was made in company with the Empress in 1889, and the sovereigns were received in state by the Prince Regent of Bavaria. They stayed at the new palace in Bayreuth, and great festivities took place. Felix Mottl composed for the occasion a chorus for male voices, with orchestral accompaniment, and Wagner's 'Kaiser March' was performed under the conductorship of Hermann Löh. The Emperor was delighted by the performances of 'Parsifal' and the 'Meistersinger,' and he cordially complimented the artists and the relatives of the composer. But the Emperor did not return to Bayreuth, and he is said to have observed to the tenor, Paul Kalisch: 'Gluck is my favorite; Wagner is too noisy for me.'

Toto is an obedient little boy. When he came home from his school examination last week he said to his father: "You know, daddy, you told me to give up all I can to my schoolfellows and to put myself after them." "Yes, my boy; I told you to be unselfish; I hope you remember it." "Yes, daddy; I have left all the prizes for them to take."

The Emperor William is not the only person to find that Wagner is noisy. A musician of note, Tschakowsky, left letters written in 1876, in which he gives the following opinion of the composer: "Bayreuth has left me with a disagreeable impression, in spite of the success which I personally had there, a success which proved to me that I am better known than I had thought. But all the same, my impression is a disagreeable one, and it is caused by the terrific noise which I had to endure there. This noise ended, fortunately, on Thursday last, with the last strains of the 'Götterdämmerung.' I felt as if I had escaped from prison. The 'Nibelungen' operas may be works of genius, but all the same they are interminably tedious and insupportably noisy and fatiguing."

The Under Secretary for Fine Arts has come to a decision with regard to the Carpeaux group, "La Danse," which it has been proposed to remove from the façade of the Opéra. Although the special commission appointed has not yet made its report, M. Dujardin-Beaumetz has given the assurance that the group will remain in its place.

In the discussion which followed the present writer's query in his Paris letter: "Why is it that most American singers in Europe will so soon neglect and forget their own tongue? Surely the singing of good English is preferable to the poor or indifferent German and French heard on all sides—and, next to the Italian, the English language for singing is as good as any language known, and more beautiful"—it was clearly shown, in that discussion, that English is a decidedly singable language when well pronounced; and the same careful attention to English "diction" was advocated that is usually given to the study of French.

That talented and well known American song writer, Eleanor Everest Freer—whose lyrics are always well chosen and beautiful—in a second interesting communication on the subject writes: "Dear Mr. Delma-Heide—Now that we have about settled the question as to whether or not the English language be as good as any other to sing, in the affirmative, we must reflect why, perhaps, few of the songs in English have been sung publicly. Firstly, many of the English songs are poor; secondly, the poems used, poorer; and thirdly, the translations, alas! go beyond the superlative! So far there has been little incentive to sing English songs, although this does not excuse teachers who neglect English diction. I might have taken classic verse from French, Italian or German literature, but finding that our language was as good as another to sing, it seemed wrong longer to neglect our beautiful lyrics. One gentleman asked me: 'But where do you find the beautiful poems you have used?' I answered: 'In books!' What we want in England and America is a song literature to English classic verse (the music, naturally, up to the same standard), and thus give our artists songs to equal the Continental songs. We are not in this way neglecting the Continental writers, but simply doing our duty to the art loving English public, which is large. One German critic recently wrote to a Chicago woman: 'We have no need for nor interest in any but German songs.' I can hardly believe that the English speaking people are the only classes broad minded and generous enough to open their doors to the song literature of the world, and that other countries close their doors to any but the vernacular.

"No matter how interesting this subject may become, I shall restrain myself and not again write about this matter." (This last decision to the regret of all MUSICAL COURIER readers.)

In the French press, particularly the Journal des Débats, there appeared a discussion on the ways of the singing mosquito, his likes and dislikes. Spence's experiments, continued for a period of sixty years, have conclusively shown that the mosquito prefers dark colors to light. Joly has observed that the insects settle on black earth in prefer-

ence to light sand; on negroes in preference to Europeans; on black boots in preference to light garments, etc. Nuttall and Shipley have gone further and have classified colors in the order of their attraction for anopheles maculipennis. From dark blue, the most powerful, they range through dark red and red brown to light blue, white and yellow. Thus does it work out, according to Henry Bidou, that in this life fair men and women have a decided advantage over their dark brethren. The latter, it is true, may have recourse to light colored clothing, but the mosquito operates with the greatest activity at night, when clothing is scant and generally white. "Let us hope," concludes M. Bidou, "that science will teach more of the habits of the lynx eyed anopheles and discover whether there is not some particular style of lingerie, some pattern of lace which it abhors." And the New York Herald (Paris Edition), commenting on this subject, says: "Even those people who make no claim to science know that the mosquito is musical; but who would have thought that he could manifest other æsthetic attributes—that he could, for example, and does, distinguish between blonde and brunette? But such is the case, if celebrated scientists are to be believed."

Since Frank King Clark, with Mrs. Clark, returned from a visit to the Bayreuth Wagner performances and an auto-



LA BELLE BOURBONNAISE.



NATIONAL SONGS OF FRANCE SERIES. No. 7.

mobile trip through the Rhine district, he has been kept very busy teaching in his Paris studios. He found pupils, old and new, awaiting his return, and was obliged to resume vocal teaching immediately.

Says the Boston Herald on the progress of English: "The time may come when English will be the accepted common language of diplomacy, as French is now. Perhaps the reformed spelling of English, of which we hear so much, will contribute to that end."

Fannie E. Carroll, mother of the delightful opera singers, Clara and Grace Carroll, is slowly recovering from a long siege of illness. She is now out of danger, and her many friends hope soon to see her "quite herself" again.

Among musical Americans in Paris now are: Joseph Kaspar, the violinist and musical director, of Washington, D. C.; Mrs. Kaspar, the singing teacher, with a bevy of young lady pupils; Henry Kaspar, who is studying piano in Germany; Bernardus Boekelman, pianist, New York; his former assistant, Miss Stuart, of Williamsport, Pa., and her mother; Caroline Frohman, sister of the well known New York managers, Daniel and Charles Frohman; Clara Ludvig, the singer, from New York, and her mother; Robert Franz Foerster, son of the well known

American song writer, Adolph M. Foerster, of Pittsburg, Pa.; Albert Mildenberg, the handsome pianist and composer, New York; Charles Meehan, the singer, New York; Emil A. Just, professor of piano, Alabama Brenan College, Eufaula, Ala.; K. B. Patterson, professor of violin, Lenoir College, Hickory, N. C.

Mr. and Mrs. Adolf Glose, of Washington, D. C., with their talented daughter, Augusta Glose, after a delightful time spent in Paris, returned home by the American liner New York.

Margaret E. Upcraft, pianist and teacher from Washington, has been spending the summer in Paris studying with Wager Swayne, the excellent piano pedagogue. She will return to America with her mother by way of England, where a week's time will be enjoyed in sight seeing.

John Braun, the Wagnerian tenor, and Mrs. Braun, departed for America via Cherbourg on the Hamburg-American liner Amerika. Mr. Braun contemplated originally to cross the Atlantic in his automobile, but finally abandoned the idea in favor of the ship, which seemed to be better equipped for the purpose. In America the Brauns will spend a holiday month with friends in Maine, after which Mr. Braun begins his concert tournee through the States.

DELMA-HEIDE.

#### Mildenberg Compositions Played Abroad.

Albert Mildenberg, the composer, pianist and teacher, who has been abroad several months, is now in Paris. Mr. Mildenberg visited Naples, Rome, Florence, Venice, Milan, Lausanne, Frankfurt-on-the-Main, Leipzig, Berlin and London. While in Venice he succeeded in having the Imperial Band on St. Mark's square, play his composition, "Water-Ways." In Milan Mr. Mildenberg left the score of his opera, "Raffaello," with the director of the orchestra of the Milan Exposition, and the composer had the pleasure of hearing a number of the orchestral parts played by the official orchestra. Mr. Mildenberg is about to establish in Paris a branch of his school in the Rue de la Trémoille 22. At the present time Mr. Mildenberg is engaging assistant teachers. Hereafter he will divide the year between his studios in New York and Paris. The cafés along the boulevards in Paris are playing Mildenberg's orchestral intermezzo. Nothing better indicates that the American composer has found instant appreciation in the gay and musical capital of France.

#### Music in Bryan's State.

LINCOLN, Neb., August 28, 1906.

There are to be several recitals and concerts of considerable importance to musicians and those interested in music in Lincoln during the coming fall and winter. Chief among these is the song recital by Mme. Schumann-Heink, who appears in the Y. M. C. A. course. The managers show wisdom in placing her name at the head of the list, as the advance sale of tickets is sure to be large.

Robert W. Stevens has been added to the teaching force of the piano department of the University School of Music. Mr. Stevens is a musician of considerable prominence. The announcement says, "that owing to the rapid increase in the attendance it has become necessary to materially augment the teaching force of the school." H. K.

#### Claassen Entertained in Munich.

Arthur Claassen was among those unable to secure tickets for the Wagner festival at Bayreuth. Mr. Claassen, however, was privileged to attend performances of the Mozart operas at Munich and also one performance of "Die Meistersinger." While in Munich Mr. Claassen was most hospitably entertained and, what is more, he was invited to conduct the Liederkreis Society of that beautiful city. The audience accorded the visiting conductor a great ovation and the Munchener Neueste Nachrichten praised very highly his skill with the baton, and added that it was an honor for the Munich singing society to be directed by him.

#### Luckstone at Dinard.

Isidore Luckstone, who is now at Dinard, with his family, will sail for New York in a few days. Mr. Luckstone will resume his teaching at his new residence-studio, 133 West Seventy-sixth street, on September 17.

#### One Who Passed Away.

(IN MEMORIAM, FLORENCE CLINTON SUTRO.)

She walked beside me many days ago,  
Morn, noon and night. At morn's first glimmering ray  
Her eyes with hope were full for goals unwon,  
For labors of the day.

At noon the world was glad for sight of her;  
At night her face shone tremulous with thought  
Of music, song, of joy or even care  
The day had richly brought.

So fair she was, so altogether sweet,  
So like a little child that knows no fear  
And takes into its heart with trust complete  
The pauper or the peer.

And in her eyes were God's unwritten things—  
Peace, wide-enfolding love, a kindly heart  
For all humanity and worshippings devout  
At shrine of art.

Whene'er she went, whene'er she came there shone  
About her path a widely luminous space;  
Thrice blest were they who once had gazed upon  
The sunshine of her face.

All beauty came to her—the radiance of spring,  
The rose of summer time, all good to cull  
From perfect fruitage, snow-soft winds to sing  
In breathings worshipful.

One time she was a care-free May-day queen  
With lightsome foot, with seemly, stately airs;  
Anon a quiet saint with brow serene,  
Her eyes the abode of prayers.

She went from out my presence one sad morn  
And took her way across the voids of space;  
The echoes of her haunts cry back forlorn,  
All empty is the place.

I shiver in the shade that shade was not,  
I listen in the silence where was song,  
The love-rose withers in the trysting place,  
The time of stars is long.

I may not see with tear-blind eyes the way  
To that far Heaven where her sweet soul waits,  
Yet none can filch from me that perfect day  
When ope its radiant gates,

And never clouds of Heaven's unending space  
Nor darks of night, nor sorrow's pall o'ercast  
Can dim the glory of that luminous place  
Where she has passed.

—EMILY SELINGER.

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## SEATTLE MUSICAL NOTES.

SEATTLE, Wash., August 28, 1906.

The past six weeks have been musically quiet, the teachers have been summering in secluded mountain resorts, where the music of nature is only heard. The pupils? Well, they were willing "to forget it" for the time being.

On Wednesday, July 25, Mrs. W. H. Patterson gave a pupils' recital. The following took part in the program: Lloyd Kennedy, Ursula Mullens, Ruth Elliott, Drue Patterson, Hazel Thornton, Cora S. Seirs, Abbie Silver, Robert Kennedy, Vivian Quinn, Ralph Benjamin, Harold Turpin, Nora Mullens, Albino Thibet and Mrs. Cooley.

A delightful musicale was given August 9 under the management of the Hotel Stander. The program follows:

Piano Solo, March from Tannhäuser.....Wagner  
Paula Giorza.  
Song, For All Eternity, Violin Obligato.....Macheroni  
Mr. Edwards, Karl Riedelsberger, violin.  
Aria, Elsa's Dream, Tannhäuser.....Wagner  
Mrs. A. Marakoff.  
Violin Solo, En Plein Air.....Goddard  
Karl Riedelsberger.  
Salve Umora, from Faust.....Gounod  
Mr. Edwards, Karl Riedelsberger.  
Piano Solo, Souvenir of Balfie, Bohemian Girl.....  
P. Giorza.  
Angel's Serenade.....Braga  
Madame Marakoff.  
Violin Solo, Schubert's Serenade, Varié.....Remney  
Karl Riedelsberger.  
Song, The Fortune Teller.....Giorza  
Madame Marakoff.  
March, The Prophet.....Meyerbeer  
P. Giorza.

Helen Howarth Lemmel has been appointed to take charge of the vocal department of Whitworth College, Tacoma.

Perhaps the most remarkable events of the summer have been the arrival of so many new comers to take up musical work. Although the list may not be complete, a few known to your correspondent are: Almeda Frances Mann, violinist, comes from the Illinois State University, at Champion, to teach and concertize; has taken a studio in the Holyoke Building.

Mrs. M. J. Whitson, formerly Katherine Loomis, of Sheboygan, Wis., another violinist, has taken her abode with us and will be one of the musical colony.

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Suzanne McArdle has returned from a three years' course of vocal music under Mme. Sargent Goodelle, of Boston. Lillian Turner, a well known singer of Salt Lake, will make her home in Seattle.

Thomas J. Pennell, for the past three years director of vocal music at Whitman College, Walla Walla, Wash., has taken a studio here and will teach and do chorus conducting.

James Hamilton Howe, Mus. Bac., formerly of Boston, comes to us from San Francisco, where he was the organist of St. Dominic's, which was completely destroyed by the earthquake, including the \$15,000 organ. Mr. Howe, with the aid of the Ladies' Musical Club and the Schubert Club and others, is forming a symphony-oratorio society, which expects to have a membership of 300 voices.

The Seattle Popular Chorus is also reorganizing for another season, with David Scheetz Craig as director. The Chorus will take up this year "The Holy City," by Gaul, and perhaps Mendelssohn's "Elijah." The Chorus was organized last year.

J. J. Blackmore has been appointed head of the piano department of the University of Washington, Seattle.

DAVID SCHEETZ CRAIG.

## George Hamlin Abroad.

George Hamlin, who sailed for Europe July 25, arrived at Genoa, August 8, after a pleasant passage. The vessel touched at Gibraltar and later a stay of two days was made at Naples. From this city Mr. Hamlin visited the ruins of Pompeii. He passed three days in Milan and three in Venice, devoting himself to sightseeing. He then visited Innsbruck and Munich, remaining in the latter place a week. Thence Mr. Hamlin proceeded to Bayreuth to hear "Tristan" and "Parsifal." From Bayreuth the singer will go to Strassburg and will spend a short time in the Black Forest. He is to return to Munich for the Wagner Festival, which will last until September 7. Before going to Berlin, in which city he will pass a considerable time, Mr. Hamlin will visit Nuremberg, Leipzig and Dresden. Previous to his appearance with the Hollandisch Trio, of Berlin, December 9, Mr. Hamlin will give recitals in Vienna, Munich and other cities.

## W. H. Sherwood on Vacation Trip.

William H. Sherwood, the pianist, has closed his summer season at Chautauqua, N. Y., and during the past week has been visiting friends in New York. Prior to his return to Chicago next week Mr. and Mrs. Sherwood will be the guests of H. W. Edwards, at Morsemere, N. J. Mr. Sherwood is looking forward to a banner season with his music school, to which he devotes close attention, despite the fact that much of his time is taken up with his concert work and lecture recitals. In his piano department, Mr. Sherwood is assisted by some of his graduate pupils, among whom are Eleanor Sherwood, Georgia Kober, Bertha Stevens, Edith Bane, Francis Moore, Amanda McDonald and others.

The vocal department will enlist the services of Arthur Beresford, the English basso; Ada Markham Sheffield, Lillian French Read and Shirley Gandell.

## THOMSON HAS MANY ENGAGEMENTS.

Interest in the coming of César Thomson, the Belgian violinist, is keen. Thomson's tour will embrace about twenty-five appearances, both recital and orchestral engagements, and a tour of South America will follow his American visit.

## Van Hoose to Do Much Recital Work.

Ellison van Hoose, whose forte heretofore has been principally oratorio and opera, is now to devote himself mainly to recital, a field for which he is splendidly qualified. Van Hoose is best known for his work with Madame Melba (two years in opera as leading tenor and two in concert) and through his oratorio successes, particularly his rendition of Gerontius, has brought him added fame.

## Mrs. Kurth-Sieber's Vacation.

Mrs. F. Kurth-Sieber, the vocal teacher, has been the guest of her friend, Mrs. William N. Ackley, at Shandaken, Ulster County, N. Y. Mrs. Sieber will spend the remainder of her vacation at the Villa Puckavina, Elba Park, the home of Pauline Keppler. This successful teacher will resume her lessons on October 1.

## Genevieve Bisbee and Her Pupils.

Genevieve Bisbee, the pianist and teacher, will reopen her studio about the middle of September. A number of Miss Bisbee's professional pupils will return for additional work with her this autumn and winter. Among them is Lauré E. Dale, of Alabama, who has taught the past year in the Alabama Industrial Institute. Miss Dale was among those who were invited to play at the State Music Teachers' Convention. Katherine Slemmons, another professional pupil of Miss Bisbee, will have charge of Miss Peck's Brooklyn class during the absence of Miss Peck in Europe. Miss Slemmons has taught successfully in Florida. During the coming season Miss Bisbee will give a number of musicales with unique programs.

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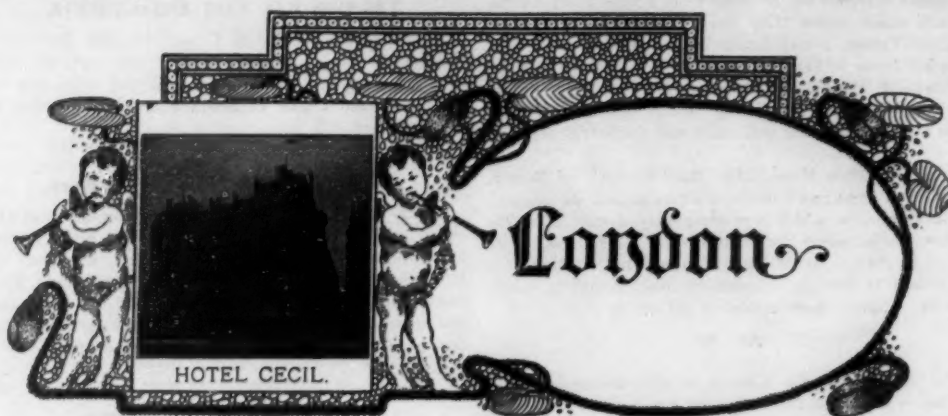
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HOTEL CECIL,  
LONDON, AUGUST 22, 1906.

The air is thick just now with rumors of operatic enterprises for London. If they are all fulfilled we shall be getting as much opera as any of the big German towns. It seems strange to see the name of Mapleson mentioned once more in connection with an operatic venture. Col. Henry Mapleson (who is, of course, the son of the famous J. H. Mapleson, of the old Her Majesty's Theater in the Haymarket) is trying to acquire the London Coliseum for an opera house. He is acting on behalf of the Société Internationale de Musique, of Paris, of which he has recently been elected president. The society has found £160,000 (\$800,000) for the venture, and it proposes to acquire the Coliseum for £120,000 (\$600,000), reserving £40,000 (\$200,000) for initial working expenses. From a private but trustworthy source I learn that the purchase will probably be made by September 1. The price asked for the Coliseum was £300,000 (\$1,500,000), but the shareholders are in a desperate state, and the debenture holders are favorable to the offer, for the theater is closed and the expenses of maintenance and the rates and taxes are very heavy. As for the ordinary shareholders, they are not likely to see any of their money again.

The theater would undoubtedly make a fine opera house, and the structural alterations necessary would only be slight. One of the drawbacks is that there is no fine approach to the building; it is situated in a narrow street, and the carriage question would be a serious one.

Colonel Mapleson says that he will run the opera there on "Continental lines," whatever that may mean. He definitely promises, in the event of the fruition of this scheme, we shall have the best of the Continental novelties from time to time, also those works which, although hackneyed by now in France and Germany, are unknown here, such, for example, as Charpentier's "Louise." Also we are promised a roof garden on the top of the Coliseum.

The Promenade concerts had a very successful opening on Saturday evening. I arrived at the hall a quarter of an hour before the start, and they were announcing "house full" to numbers of disappointed people. Mr. Wood, who received the warmest of welcomes, has already got the orchestra well in hand, and even on this first night they showed a perfection of ensemble which should develop into something remarkable as the season goes on. The principal change in the personnel of the orchestra has been in the matter of the first horn—a weak spot for the past two seasons. The gentleman who now occupies this position is W. C. Brethoff, who comes to us from the Concertgebouw Orchestra, of Amsterdam, and whom Strauss declares to be one of the few fine horn players in Europe. There was not much opportunity for judging his powers on Saturday, but one will be able to do so on Friday, when he is to play Strauss' horn concerto in E flat, which is a severe test of virtuosity.

Saturday's program was composed almost entirely of familiar items, so that detailed comment is unnecessary. The orchestra played remarkably well, with much brilliance, but the brass and the percussion at times were somewhat too exuberant. One of the best things of the evening was the playing of Mozart's flute concerto in G by A. Fransella, the solo flutist of the orchestra. He is a wonderfully fine artist and the variety of tone he produced from his instrument was no less remarkable than his exquisite phrasing.

There are several points of interest in the programs for this week. Three novelties are down. The first was given last night, too late for me to refer to it here in detail—Busoni's orchestral suite from the music to Gozzi's "Turandot," which one notes is the pianist's op. 41. Tonight Ethel Leginska makes her first appearance at the Promenade concerts, and she will play Henselt's F minor concerto. Tomorrow Vaughan-Williams' "Norfolk Rhapsody," founded on old folk tunes which the composer has dug up out of the Eastern county, will be played; also Fini Henriques' suite in F major for oboe solo and strings. Smetana's symphonic poem, "Vltava," which I cannot remember as having been heard at the Promenades before, is also in the program, and a new singer, Eva Simony, from the Brussels Monnaie Theater, will appear.

On Saturday A. Liadoff's orchestral suite of eight Russian folk songs will be given its first performance here.

Next Tuesday the American flutist, Marguerite de Forest Andersen, will make her appearance, playing in Chamade's "Concertstück" in D, for flute and orchestra. Glière's symphony in E will also be heard on that evening, and on Thursday Liadoff's "Baba-jaga" is down for performance.

For one thing in particular the management of the orchestra deserves warm praise. It is giving a number of members of the orchestra the opportunity of appearing as solo artists, which is one of the finest ways of improving the orchestra that could have been devised. No less than fifteen of them have been thus honored, Henri Verbrugghen, the assistant leader of the orchestra, heading the list. Mr. Verbrugghen conducts the last item of the program each evening.

The familiar figure of Percy Pitt is missing from the concerts this year. For twelve seasons, since the commencement of the concerts in 1894-5, he has acted as accompanist and organist to the orchestra. His resignation, as I explained some weeks ago, is entirely due to the fact that his duties are increasing at Covent Garden. The autumn season there will be largely under his artistic management.

The first recital of the autumn concert season will be given by Kreisler at Queen's Hall on September 29. He will play Porpora's sonata in C major, Bach's "Allemande-

Courante," double of the sonata in B minor, a study on a Handel choral by Benda, a fugue by De Angelis, Vieuxtemps' romance in F major, Zarzky's mazurka, two Wieniawski caprices, three by Paganini, and the last named composer's "La Clochette."

He will be followed a few days later by Wilhelm Backhaus, who will also give a recital at Queen's Hall during the first few days of October. In the latter month, too, the Hambourg brothers—Mark, Jan and Boris—will give an orchestral concert of Russian music.

The London Choral Society has completed its arrangements for the coming season. Elgar's new work, Bossi's "Paradise Lost," Brahms' "Requiem," Dalhousie Young's "The Blessed Damozel," and Saint-Saëns' "Samson et Dalila" will be given, and one concert will be reserved for any successful works from the autumn festivals.

One of the young German composers, Ernst Boehe, of Munich, whose orchestral episode, "Odysseus' Fahrt," is to be performed for the first time here on September 11, will pay his first visit to England on that date, and he intends to take a holiday tour in the United Kingdom. Boehe, who is only twenty-seven years of age, is already considered a coming man in his native town, and his works have met with acceptance both there and in one or two German cities. Strauss is said to think highly of him.

The Moody-Manners season of opera in English at the Lyric Theater has been very successful, and the audiences have always been large. Last Thursday Mr. Manners mounted "The Marriage of Figaro," and tried the experiment of limiting the orchestra to twenty-four performers, the exact number which Mozart is said to have had for the first performance. I was not present, but a friend tells me that the orchestra did not sound too thin, as the theater is such a small one. Such an arrangement would never do, of course, in a big theater, like Covent Garden.

It seems strange to see such a familiar singer as Mme. Kirkby-Lunn announcing her "first recital in England." Yet that is the description applied to a concert which the gifted artist is giving on November 3, at Bechstein Hall.

Godowsky announces three piano recitals at Bechstein Hall, on November 5, March 2, April 27.

The directors of the Winter German Opera announce that arrangements have been made to give a four weeks' season of German opera at Covent Garden, commencing on January 14 of next year. In addition to evening performances some matinees will be given, and moderate charges will be maintained throughout the house. The repertoire includes "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," "Tristan," "Meistersinger," "Walküre," "Fidelio," "Freischütz" and Smetana's "Verkaufte Braut." The last named opera is a novelty at Covent Garden. The singers will be of the first rank, and an earnest endeavor will be made to reproduce Bayreuth conditions, more especially as regards the instrumental music on the stage. The performances will be under the direction of Ernest Van Dyck, a competent German chorus and a well known Wagnerian stage manager (from Germany) have been engaged, and the London Symphony Orchestra retained for the entire season.

Felix Mottl, of Munich and Bayreuth; Dr. Viotta, of Amsterdam, and Carl Armbruster, will be the conductors, the last named undertaking the direction of the chorus. A full list of the artists engaged will shortly be issued.

Half the amount required as a guarantee by the opera syndicate has been deposited, and the rest will be forthcoming shortly.

Many great artists familiar to the American and English public have recently been appearing at the splendid orchestral concerts so ably directed by Mr. Rinskopf, at the Kursaal, at Ostend. Caruso, who is engaged for eight concerts during August, had to sing eight times on Sunday last.

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although he was only down for two songs, and other great successes have been scored by Lina Cavalieri (who is engaged for the forthcoming season at the Metropolitan, in New York), Ysaye, Kirkby-Lunn, etc.

### OTHER LONDON ITEMS.

A little life seems to be infused into the musical situation from the opening of the ten weeks' season of Promenade concerts, as well as by the many announcements of musical festivals, concerts and recitals already announced for the coming season. Indications would seem to show that there will be a great number of musical events in the near future, both of a private and public character. Bookings by many of the well known artists that have already been made, show thirty or forty engagements during the first three months of the season, which, in this case, are the last three months of the year. Just at present, however, there are few musicians in town, the country having absorbed them, whether that "country" is seashore, mountain or the Continent. A few will return before the end of the month to take part in the Promenades, but there will be little to chronicle of musical affairs before late in September. The Sunday afternoon concerts at the Royal Albert Hall will be resumed on October 5, with programs arranged by Hilton Carter, when a number of notable vocalists and organists will appear. The Queen's Hall and the London Symphony orchestras will play on alternate Sundays.

The young American violinist, Albert Spalding, who has been playing with such success on the Continent, has arranged to give four orchestral concerts at Queen's Hall the coming season. The orchestra will be the London Symphony, conducted by Landon Ronald. The first concert will take place about the end of October.

Josef Holbrooke, one of the younger of the British composers, has gone to Ostend, where on Friday his "Dream-

land" suite is to be performed. Mr. Holbrooke will conduct the suite and goes at the invitation of Leon Rinskopf, the director of the Kurzaal Orchestra.

Before leaving England for America, Herbert Wither- spoon will sing at two of the Promenade concerts.

The well known critic, Joseph Bennett, is retiring from musical journalism after a long and distinguished career. In honor of the occasion a dinner will be given by his colleagues and members of the musical profession early in November. The arrangements are in the hands of a committee of the Concertgoers' Club, who will act in co-operation with members of the musical and journalistic professions.

Alys Bateman is re-engaged for Canada and the United States for eighty concerts and leaves early in September for Halifax.

Fanny Guimaraes, the Brazilian pianist, announces two recitals in Bechstein Hall during the autumn.

Pugno, the French pianist, has just been engaged for the Scottish orchestral concerts in January.

### Colorado Hospitality Delights Mossel.

Max Mossel, the eminent violinist and musical director from England, is passing a pleasant holiday visiting friends in this country. While the guest recently of Robert Slack, of Colorado Springs, Mr. Mossel said to a reporter of the Denver Post:

I have traveled nearly all over the world and met people of almost all nationalities, but I must say that, under the circumstances, I have never met a more hospitable lot of folks than I find here. It astonishes me.

### Where Are the Fuchs Pupils?

GUILFORD, Conn., August 26, 1906.

To The Musical Courier:

I have a special favor to ask: Would it be possible to get, through THE MUSICAL COURIER, the names and addresses of all the pupils in America of Professor Robert Fuchs, of Vienna? A big celebration for that composer's sixtieth birthday is being secretly prepared in the Austrian capital, and as I am nominated on the committee, they want to send to me the necessary circulars to reach all the Fuchs pupils in America. Now, as I know only a few of them myself, I thought THE MUSICAL COURIER might help me by publishing this letter as a sort of "Aufruf." The preparations are being made very quietly, and the master is to be surprised with an honorary gift and with a big orchestral concert, at which his most important works will be produced. I should deem it a privilege to hear from as many of Fuchs' pupils as possible, and to unite them with me in the furtherance of our pleasurable enterprise. Thanking you for the space,

Very sincerely yours,

ADELE LEWING-STIEFEL,

Care of Mrs. Shippen,  
Mulberry Point,  
Sachem's Head,  
Guilford, Conn.

### Visanska's Movements.

Daniel Visanska, the violinist, has been spending the summer in Ashland, N. Y., and returned to New York last Thursday, when he sailed for South Carolina to spend a fortnight at his old home there.

Adele Lewing, who is summering in Connecticut, will resume her teaching in the fall (Leschetizky method), and will accept a limited number of pupils only. She can be communicated with care of Steinway Hall.

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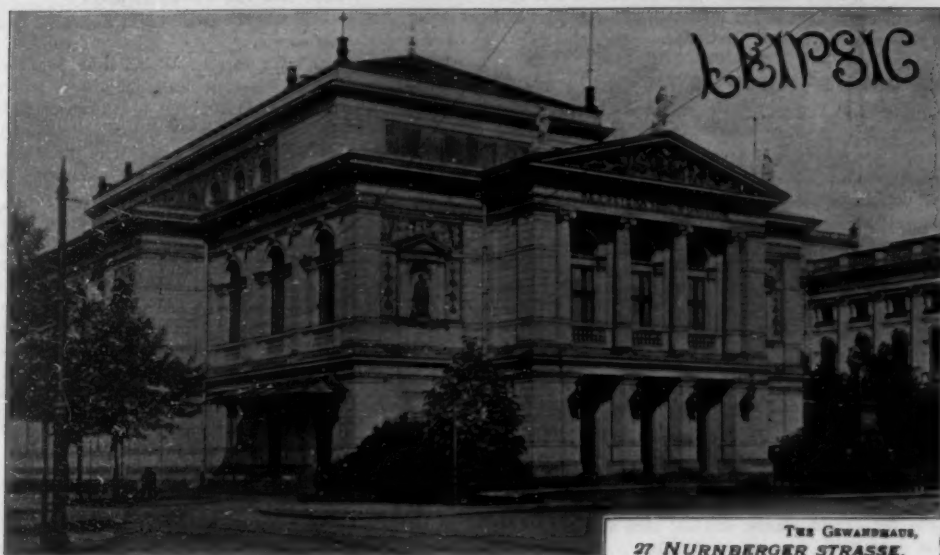
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LEIPZIG, AUGUST 22, 1906.

Friedrich Hofmeister (1782-1864) began music publishing in Leipzig in 1807, and in the ninety-nine years since then the business has known no interruption. The founder's sons, Adolph (1802-70) and Wilhelm (1824-77), remained in the business throughout their lives. Adolph left no heirs. The firm's affairs are now in possession of the heirs of Wilhelm Hofmeister, with his grandson, Carl W. Günther, acting as managing partner. At the death of Wilhelm Hofmeister in 1877 the management was intrusted to Albert Röthing, but Mr. Röthing was compelled to retire in 1905 on account of failing health. Before proceeding to speak of the firm's music catalogue it should be noted that while very young Wilhelm Hofmeister began the study of plant life as a pastime. His remarkable enthusiasm, his voluminous writings and the value of his original research in the principles of plant life gave him such standing that at the age of thirty-nine, in 1863, he was called to the professorship of physiological botany in Heidelberg University. He accepted, and lectured there for some years. As Hofmeister had never studied in any university, his case is said to be the only one wherein a non-university man was ever called to a chair in Germany.

The very first composition issued by Friedrich Hofmeister was a song by Bergt, entitled "Der Abschied." Mr. Günther has kindly furnished a copy of the original edition for reproduction with this letter. Observe that the accompaniment may be played by guitar, harp or piano. The reader is reminded hereby that the guitar was a much used instrument in those decades. Paganini (1782-1840) wrote twelve sonatas for violin and guitar, also three "grand quartets" for violin, viola, guitar and violoncello. On the other hand, Spohr (1784-1859) complimented his first wife and the harp as an instrument by writing three sonatas and a concert fantasia for harp and violin. Part of the then popularity of the harp and guitar may be finally attributed to the fact that the deadly piano had not yet grown to be so purchasable. The Hofmeister catalogue shows a number of guitar sonatas and other pretentious forms, many of which were produced early in the firm's history. There is sign of a present day revival of the guitar

and lute. A Leipzig man is giving attention to the manufacture of lutes and the Hofmeister firm is just issuing a two volume collection (1905-6) of songs for accompaniment of lute or guitar. The old Hofmeister records are not in such form as to fix the exact date of all publications, but it is known that 'cello duos by Dotzauer (1783-1860), four and six hand piano sonatas by Methfessel (1785-1869), a group of eight piano rondos by J. B. Cramer (1771-1858), and a three voice mass by Cherubini (1760-1842) were brought out in the first two or three years. The overture to the opera "Ariadne," by Vincenzo Righini (1756-1812), must have appeared from the Hofmeister press as early as 1810.

The Hofmeister catalogue now numbers about 9,000 compositions. It would be impossible to trace in the brief scope of a newspaper letter all the important lines of development. But in 1819 Hofmeister first interested himself in a work which has been practically under the firm's editing or protection ever since, and is to this day the largest single music literary enterprise of the firm, just as it is one of the monumental works of the music publishing interest. This is the Hofmeister "Handbuch der Musikalischen Literatur." In 1817 the Leipzig publisher, C. F. Whistling, compiled and issued the first annual volume, aiming to show all music known to be published in Germany. The price of each composition was given. Hofmeister bought Whistling's right to the annual publication in 1819, but resold to him in 1825. The retransfer to Hofmeister was made in 1829, in company with all of Whistling's publications. The second general compilation, embracing the compositions from 1817 to include 1828, was issued in 1828. In 1829 the further compilation was assumed by Adolph Hofmeister, who had the work personally in charge for a great many years thereafter.

The "Handbuch der Musikalischen Literatur" is still compiled and issued on the same general plan as at the beginning in 1817. This includes the separate annual publication for the compositions of any year, and every five or six years a single volume containing a list of the several years' output. For convenience the first three gen-

eral volumes are bound in one and dated 1844. The next volumes respectively embrace the compositions of 1845 to 1851, 1852-59, 1860-67, 1868-73, 1874-79, 1880-85, 1886-91, 1892-97 (the last in two large volumes, A to K and L to Z). The next compilation, 1898-1905, is now in press, though the separate year books to 1905 are already issued. In connection with the Hofmeister handbook service, it must be noted that in 1830 there was begun a series of monthly bulletins of new publications, and this service continues to the present time. In the eighty-nine years of the handbook compilation there have been many typographical and lexicographical improvements introduced, but these cannot be indicated here.

Coming further to a view of the present publishing by Hofmeister, a striking example of the vitality of a 'cello school is shown in that by F. A. Kummer, first published in 1839. The employment of this book is still so large as to warrant new editions in 1904 and 1906, latterly edited by Bernhard Schmidt, of Halle, and supplied with beautiful illustrations for the position of hands, fingers and arm. Five piano sonatas by Theodor Kirchner, newly edited in English and German by H. Vetter, of Dresden, and the 1901 and 1906 editions of Popper's "Hohe Schule des Violoncellospiels" are among other important revivals.

The entirely new compositions for 1906 embrace the three act opera, "La Legende de Rudel," a piano concerto, op. 22, and solo piano pieces by the young Mexican, Ricardo Castro; a sonata in G major and another in C major for two pianos, comprising the op. 275, by Carl Reinecke; a string quartet by Richard Fricke; a piano serenata by Eugen d'Albert; two concert pieces for contrabass by Johan Geissel; a piano and violin sonata by Johannes Shinicks; a serenade for string orchestra by Rudolph Swiderski, and smaller choral and piano works by August Mignon and Emil Söchting. Other vital works in opera, symphony, chamber music and solo forms have recently appeared by such composers as Georg Schumann, Peter Gast, Theodore Otterstrom, David Popper, Ernst Mielck, Bruno Oscar Klein, M. Sieveking, R. Joseffy, Max Vogrich and August Enna. Mr. Klein's opera, "Kenilworth" (Hamburg, 1895); his piano and violin sonata, op. 10; a lieder album and two piano concert pieces are issued from the Hofmeister press.

When a firm has reached an age within a year of a century it is natural to expect the archives to contain correspondence from some who have been men of affairs in their time. The Hofmeister house has eight unpublished letters of Robert Schumann to the Berlin critic, Herman Hirschbach. These bear dates of 1828 and 1829. There are six from Friedrich Wieck to Hofmeister, 1821; sixty or seventy from Carl Loewe; many from Liszt, whose op. 1 was first published by Hofmeister; five letters of 1866 from Joachim Raff, then at Wiesbaden; a number from the erratic composer and conductor, Ludwig Böhm (1787-1869); a great many from the late Theodor Kirchner, and hundreds of others that would require much time to classify and enumerate.

Auber's five act grand opera, "Die Stumme von Portici," first given in 1828 in Paris, was put on again in Leipzig August 19, after some years' absence from the repertory. It was received by this public with much enthusiasm, as it deserved to be. Parts of it are scored very thinly, but almost throughout the work there is a certain thought stamina in the themes which earns unqualified respect. Only in the crashing second act duet between the tenor and baritone, Masaniello and Pietro, is there an exception.

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This musically weak theme is still conceived in great swing and opportunity for trying out the temperament of the artists. It forms a neat trap and it was interesting to see the Leipzig auditors fall in like farmers and applaud most energetically. Generally Auber has used very simple orchestral effects for establishing the character desired, and he has carried out these effects with a vigor of sequence that few old or new writers could have improved upon. After all, to be able to land what one fishes for is a certain kind of mastery.

The title role of the mute was presented by Fräulein Fladnitzer, who is new to this theater, but probably a force to be reckoned. As the role provides neither speech nor song this was a splendid opportunity to judge the artist's actual capacity. She proved impressive. The performance was under Conductor Forst.

Leipsic's operatic baritone, Soomer, who has shown extraordinary class as Jochanaan in "Salome" and as Kurwenal in "Tristan und Isolde," this evening gave a runaway presentation of the title role in Wagner's "Flying Dutchman." Soomer had only recently returned from triumph with his Kurwenal at Bayreuth. There are well routined opera goers here who did not know before this evening just what all there is in the role of the Dutchman, just as they had rediscovered Kurwenal as Mr. Soomer presents it.

The chief female role of Senta was presented for the second time by Jenny Osborn Hannah, who showed surprising dramatic advance on any of her previous work. In the second act duet with the Dutchman she sang and acted with so much power as to be entirely worthy the great company she was keeping. But Soomer had already put the public nerves on thrill with his very first phrases in the preceding act. Conductor Hagel had put them in order still earlier with the overture. It was an evening among many.

Wagner must have been addicted to sleeping with a copy of Shakespeare under his pillow during the time of writing the "Flying Dutchman" text, for nowhere else has he so nearly approached the directness, the humanity and the character play which have been so long the copyright of the late Bard of Avon.

The violin makers of Germany have distinguished themselves by becoming the first of any nation to organize for the promotion of their art. The "Verband Deutschen Geigenbauer" came into existence two years ago at Nürnberg. The regular convention was held this year at Nürnberg, August 6, 7 and 8, with an attendance estimated at about sixty. Some violin makers of Italy and England were present. In conjunction with the convention a display of violins, bows, and all violin making appurtenances was made. It is estimated that 2,000 violins were shown and many were sold.

Until this time the violin makers of the world had never known a common recognized standard for measuring the thickness of violin, cello and contrabass strings. At the recent convention a half dozen gauges were shown, but the violin makers in convention unanimously adopted the gauge just perfected by the Leipsic string manufacturer, A. Wilfer. The Wilfer device is so exact as to measure the hundredth part of a millimeter, and it is capable of measuring the finest violin or guitar string, or the largest of the contrabass.

The literary features of the Nürnberg convention embraced papers by members who wrote and talked on fiddle building, varnish, insurance difficulties of instrument makers, violin swindles and sundry topics. The dominant sentiment of the meetings was to improve the art and æsthetic standards rather than business conditions. The next convention of the Verband will be held in Leipsic in 1908.

EUGENE E. SIMPSON.

#### Lachmund Recitals in October.

The Lachmund Conservatory of Music will reopen September 10. During October two of Carl V. Lachmund's pupils, Esperanza Barbarrosa and Winifred Richardson, will give piano recitals. Mr. Lachmund passed a restful vacation up in Maine.

#### Jeannette Vermorel Back From Paris.

Jeannette K. Vermorel, the young violinist, who distinguished herself on the Calvé tour last season, has returned from Paris. The young artist will be available for recitals and concerts in this country this season.

#### Wisconsin Conservatory of Music.

MILWAUKEE, Wis., September 1, 1906.

With the approaching season of 1906-7 the Wisconsin Conservatory of Music enters upon the eighth year of its existence. The unprecedented success of the institution and the high reputation it enjoys among musicians is enough guarantee of its value as an educational factor. The work done in the various departments during the past year elicited the admiration of the press and musical public, and according to high authorities compares favorably with any conservatory west of New York or Boston. The new catalogue just issued should be carefully analyzed by everybody interested in the study of music. Faculty and curriculum are of exceptional importance to those desiring a thorough musical education, and the Wisconsin Conservatory of Music may justly claim to be provided with facilities for furnishing to students at a moderate cost a thorough and artistic training in all branches of the art.

#### Planning for Ruegger's Fourth Season.

Elsa Ruegger, the cellist, is coming early in January to make her fourth American tour under Loudon Charlton's direction. Mlle. Ruegger's success last season, when she toured the South and Middle West, leaves no room for doubt as to the pleasure with which the talented cellist will be received on her return.

#### Mary Hissem de Moss in Austria.

Mary Hissem de Moss, the soprano, who is under the Charlton management this season, is at present in Europe, enjoying the best that the German concert stage has to offer, and resting in anticipation of a busy season on her return. Mme. de Moss writes from Salzburg that she will visit Vienna for a few days, and sail for America early this month.

Miss C. Weiss, teacher of piano, violin and harmony, has resumed instruction for the coming season at her new studio on East Fifty-fourth street. Miss Weiss has been very successful with her methods of instruction, and in her new location she will, no doubt, enjoy a very busy season.



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## PUBLIC SCHOOL CHORAL WORK.

New York, September 1, 1906.

One of the blossoms of the persistent culture of music in the public schools is choral singing. The first impression made upon adverse school authorities in the early music days was through the hearing of "America" and "Star Spangled Banner" sung on a civic occasion by a body of school children. From such primitive effort of crude rote imitation, restricted repertory and comparative ignorance of music structure to present day conditions is a long step in music progress. It is also a great triumph for the heroic promoters and a vindication, in so far of our national character, from the accusation of non-musicality. It is not the musical character that has been lacking, but musical education.

No one who has not looked into the matter can know the extent to which choral literature and ability to perform it have been brought in the schools. This literature is no longer restricted to patriotic songs and opening hymns. The greatest composers and the best compositions, ancient and modern, are becoming familiar to school children, either in the original setting or united to words better suited to the formation of character. This has been recently reinforced by patriotic and "homeland" songs of all nations, making the musical world one country. The demand for "conductors" of such work has grown apace. With true educative foresight, the normal schools have taken the matter in hand. The "conducting class" figures on all well regulated normal programs.

A well known musician of authority, a director of experience, is selected to head such department. His activity is unique, in that it is educational. So far as I know, L. R. Lewis, head of the music department of Tufts College, was the first to introduce a systematic course for conducting into a summer school at Lexington, Mass. He now gives most practical turn to such instruction in one of the Boston normal schools.

The manner of instructing a "conducting class" is interesting as it is novel. Ten or a dozen members are seated

with the singers, the only mark being a small baton each, of plain whittled pine, a size larger than a lead pencil. The director also sits with the singers, but in front, so that his suggestions may be heard. One by one the student leaders pass to the platform to carry the chorus through a musical portion previously designated.

The following are some of the characteristics of the instruction in "rehearsal":

First (as in all school work), before anything is attempted, there is that tense concentration of individual attention which makes an absolute unit of any number of minds. The entire body is focused as one person, not simply a few in the front rows. There is no chatting, showing of letters or shopping samples; no telling of jokes, engagements or disappointments. One mind lacking, there is no commencement. This is not accomplished by badgering or by endearments and supplication, but by quiet, silent authority of the "leader." It is the delightful "school way."

Next, all possible mental understanding and comprehension between leader and led is arrived at, mentally, before physical performance. Imagination, memory, phrasing, enunciation, rhythm, expression, the right and wrong of movement and direction, are all, as far as possible, made anticipative study. These understandings are made clearly, well defined, explicit (in the school way), so as to avoid all possible correction. A teacher's excellence is gauged by his preventive power for good, not by the correction of evil.

Then, no half way response is permitted. "Give every emotion its full possibility," even exaggerated, if need be, to stir to realizing sense of pathos, prayer, domination, gaiety, rage, etc. "Express everything for all it is worth." "Full" fill, instead of "half" fill all baton indications. The matter of "style," whether poetic, martial, descriptive, etc., is strongly accented.

Again, any correction which must necessarily take place is made to come after the musical effort, and not in the midst of it. Instead of bawling, screaming, whimpering, beating and pounding to arrest a full voice of 200 or 300

singers, the educative leader waits till close of the strain brings silence, when clear and undisturbed suggestion is possible. Question and discussion accent the right and wrong, and the "why" of both. Repetition with clear and concentrated understanding cancels the error. Time is saved. Tempers and sense remain normal. Results ensue.

This sort of procedure takes the place of all that "temper, rant and fury," the pet names, scoldings, sarcastic jokes, breaking of glass and batons, swear words, etc., which have been supposed to stamp the "really true" rehearsal. Any one who imagines that such conduct by an irate one is essential to life, stir and go of the body directed should witness the two methods to be convinced that the opposite is actually the case. In one case the leader storms but the body remains dead, lethargic. In the other the body becomes lashed to white heat by a director intense truly, but calm and masterful.

How is this "stir" created and communicated?

Imagination is first successfully stirred upon the subject of the composition by conversation, by discussion as to character, local, intention, questions, anecdotes, expressions of opinion and of emotion are encouraged. The director's enthusiasm kindles and stimulates all such. This, then, is made the basis for "expression," not the "ffs" and "pps" which are but the signs of things signified. One scarcely ever hears reference to "loud" or "soft"; always the emotion implied by the words. One has but to see the marvellous efficiency of this course over that of "Sapristi! Didn't I tell you to sing loud at the bottom of page 71?" to realize its greater value.

Memory is now being inculcated in the schools in application to all music performance, choral work included. The wonderful possibilities of exercised memory are being seen. Also the fatuity and obstacle to carrying power of books, scores, music sheets held as walls between audience and performer. This gives to the conductor great added power. The wonder is that all conductors do not only encourage but insist upon so simple and possible a remedy



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for so great and evident an evil as screens between artist and audience.

The fluent sight reading and knowledge of musical construction, which is coming to be general among music teachers of the public schools, adds much to the ease and power of these school conductors. They can speak in "chords" and "keys," "majors" and "minors," "dominants," "sevenths," and "resolutions," instead of the old blind way. Leaps of fresh matter are made in place of the old drumming repetition to be heard in choirs and societies. The question is, Why do outside "directors" and "conductors" attempt work under the impossible conditions which makes "rehearsal" like "pile driving"?

Enunciation! In the first place, the school conductor "talks English," and he "talks" it. He does not "mumble," nor "mutter," nor "chatter," nor look at people through his hair parting. He talks distinctly and insists upon the same from his "society." He does not "suggest" enunciation, he insists—pleasantly—but insists. Nothing more easy. He follows the wise suggestion of Goethe in "Wilhelm Meister," of taking himself to a distance and raising his hand whenever a word escapes his inattentive ear. There is nothing to prevent choruses from singing distinctly. Nobody insists upon it, that is all. The schools are doing it.

Phrasing is made to follow, and to hang upon the line of thought, not upon rules, or imitation, or blue and red pencil marks. Singing is dealt with as a sort of conversation, having periods, commas, question and exclamation marks, rising and falling inflection, as result of thought. Recitation of passage after a clear understanding of the sense is made to aid in this aspect of "sentence making" in singing. The "punctuation" is not only talked about; it is made.

The literature employed in such work is that to be found in our high schools. Oratorio selections, cantatas, cycle songs, part song and chorus, etc., all of first class composition. This literature has recently been happily extended by use of patriotic and home land songs of all nations, folklore, songs and ballads of all countries, each bringing with it its particular style and intention, each one helping on the great and beneficent work of "Internationality."

FANNIE EDGAR THOMAS.

Adele Lewing, the pianist, is passing her vacation at Guilford, Conn. Madame Lewing will return this month and resume her teaching with a limited number of pupils at Steinway Hall.

## THE MASTER SCHOOL OF MUSIC (VOCAL DEPARTMENT).

Nearly all the instructors of the Master School of Music (vocal department) are in Europe. Madame Jaeger, the directress, is at her home in Austria; Dr. Gerrit Smith, head of the theory department, is in Paris, studying new methods; Henry T. Finck, lecturer of musical history, has had a profitable vacation, and, like the other masters of the school, enjoys his work with the intelligent students.

This autumn a new member of the faculty will be Madame C. de Palkowska, the authority on breathing. Madame de Palkowska has been teaching for the last ten years the method which she founded on the study of anatomy, physiology and psychology, also through her own experience as a student of the voice with several teachers in Europe and New York, who, by the way, it should be said, never mentioned breath to this discerning student. Madame de Palkowska has discovered through her own investigation that the volume, purity and carrying power of the tones depend upon the control of the breath, combined with a correct position of the larynx, tongue and soft palate—the sounding board.

Referring to her wonderful method of the use of the breath in singing, Madame de Palkowska quoted Lamperti: "No water, no sailing; no breath, no singing."

Madame Sembrich and David Bispham constitute the visiting jury of this school. The prima donna is still abroad. Mr. Bispham returned from his annual holiday in the Old World a fortnight ago, and the baritone is now visiting the New England watering places.

Victor Beigel, who was Madame Jaeger's associate last year, is in London, where he was compelled to go in order to keep agreements made before he accepted a position with the Master School. Should Mr. Beigel come back to New York, he will resume his work at the school. As it is, this successful teacher of singing has a large class of pupils in the British capital.

The assistant teachers of the Master School of Music are all specialists. The curriculum of the vocal department includes voice culture, sight singing, the theory of music, the history of music, languages, fencing and repertory. The course is four years, and no student will receive a diploma who has not completed the course. The object of the school is to train educated vocalists and singing teachers. The school will reopen for its third season October 11. For further information and catalogues, applicants should address 108 Montague street, Brooklyn.

### On Musical Amalgamation.

262 AUBURN AVENUE,  
BUFFALO, N. Y., AUGUST 29, 1906.

To The Musical Courier:

Wilson G. Smith, of Cleveland, Ohio, is a musician and a gentleman, and I know whereof I speak, for he has been on my list of acquaintances for many years; and when the acquaintance improves with time, like vintage that is ruby

or of the golden yellow kind, you may be sure that it is based on something more than musical fancy or political fear!

Like the rest of us, he is a working man, for he still labors for the good of future generations, instilling correct musical ideas where such a thing is possible, composing, modernizing old forgotten works, and speaking fearlessly of things that are just as they are. Thus it came about that he wrote not so many weeks ago about the M. T. N. A., making no secret of the fact that the State associations have practically crowded the National Association out of existence.

N. J. Corey, of Detroit, Mich., is another musician, and a gentleman, too, though I know him not, for he knows Carlyle, has been in Ireland, teaches music, and incidentally gives lectures, made doubly interesting by stereopticon illustrations. He thinks that the M. T. N. A. is as much alive as ever, even as much as in the year when Theodore Thomas, of blessed memory, assisted with his orchestra. How Mr. Corey figures that out I have not been able to ascertain, but my interest in matters musical outside of the State of New York has convinced me that such States as Indiana, Illinois, Ohio, Michigan, New Hampshire, not to speak of New York, and not giving offense to those States whose musical activity through their associations is unknown to me, have been offering for some years the same discussions of practical methods by almost the same professors, doctors, editors, et al. To be sure, we book now and then one, to me doubtfully important, yet undoubtedly erudite member of the profession who fails to show up at the last minute, but such a contretemps will happen even at a national political convention, and the miscreant is damned with the proverbial "faint praise" when the stalwarts line up in the hotel lobby to discuss results.

Like the National College of Musicians, the M. T. N. A. is, practically speaking, a thing of the past. Those who flocked to its standard long before Mr. Corey became an active factor in its existence, will remember it as a healthy and influential body, and many of us will be glad to join my friend Wilson G. Smith in the requiescat, always provided it is properly intoned.

Sincerely yours,

JAROSLAW DE ZIELINSKI,  
(One of the Old Guard.)

Post Scriptum—There is in this country a diminutive number of musicians, members of the International Musical Society, whose headquarters are in the imperial city of Berlin. Active and well organized branches exist in many countries, and judging from indications, I am thinking, deeply thinking, whether the M. T. N. A. will capture the American branch of the I. M. S., or the latter absorb the former? Ubi mel ibi apes, and the honey is undoubtedly on the side of the I. M. S. J. DE Z.

The new director of the Moscow Conservatory is the cellist, A. Brandukow.

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## LEOPOLD WINKLER, PUPIL OF RUBINSTEIN, COMING.

The announcement that Leopold Winkler will make an extended tour through the United States next season will create widespread interest. This will be the first important American tour undertaken by this distinguished pianist.

Some pianists, whose highest claim is technic, dazzle audiences but do not satisfy hungry musical souls. They astonish but do not delight. In this category Winkler does not belong. He is endowed with heart as well as brain, and possesses the artistic temperament. He is a true poet of the piano. While his technic is almost matchless, his playing illustrates the Horatian maxim, "Ars est celare artem," and conforms to the apothegm of Ruskin, "Through truth to beauty."

So trustworthy is his technic that he overrides with fas-

inating ease the greatest difficulties. Indeed, for Winkler no difficulties exist. His finger work is as accurate as that of a Pianola, yet there is nothing mechanical in his playing. While his style is all his own, unlike that of any other pianist, yet he combines a De Pachmann refinement and finesse with the verve and power of a D'Albert, and has the interpretative powers of a Busoni. A wonderful conjunction of pianistic virtues! In elegance, poesy and virility Winkler is more like Joseffy than any other pianist of the day.

Winkler's repertory is practically unlimited, holding all the great concertos and smaller works of the classical and modern composers. As a program maker he is unexcelled; he caters to the diversified taste of a miscellaneous audience without making any concessions to ignorance or descending to the commonplace.

Winkler has made frequent appearances in New York, Boston and other cities in recitals and in orchestral concerts, and he never has failed to create a furore or to produce a profound impression upon his audiences. The music critics in concord have chanted his praise and vied with one another in extolling his genius and pianistic powers. Some have gone so far as to express the opinion that few pianists since Rubinstein have attained to the intellectual and musical cal altitude which Winkler has reached.

Haensel & Jones, who are to direct Winkler's tour, are finding no difficulty in booking engagements in all parts of the United States and Canada.

### Szumowska's Seventh Season Here.

When Antoinette Szumowska, the Polish pianist, starts on tour in the fall she will be entering upon her seventh season in America, though much of the time since her debut in this country has been spent abroad. Though there are few large cities in the country where this excellent artist has not been heard at one time or another, Madame Szumowska is best known, perhaps, in New England, her home being in Boston.

### Mossel Sails on the Amerika.

Max Mossel, the Dutch violinist, sailed on the steamer Amerika, August 30. The Max Mossel String Quartet will begin a series of concerts in London on October 25. During the season Mr. Mossel and his colleagues will play for the first time in England Frederick Stock's string quartet.

### Chapters From Neitzel's Career.

Dr. Otto Neitzel, one of the most noted pianists of the day, although born in a small German village on the border of Pomerania, passed many years of his life at Moscow as professor in the Imperial Conservatory and married a Russian lady of distinguished birth. The noted conductor Erdmannsdorfer, having visited Moscow and met Neitzel, strongly urged a return of the latter to Germany as offering a more extended field for his labors. Erdmannsdorfer averred that Neitzel was wasting valuable time in Russia. "Go to Germany and accept any position until you can establish yourself once more," was the disinterested advice of this good friend, and Neitzel finally decided to return. The beginnings were difficult, and the agencies were filled with the names of pianists already launched. So Neitzel found ample time to look about him for work to fill his leisure. The Neue Muzikzeitung being just established at Cologne, Neitzel offered for publication to its editor a story of how melody had been slain by ultra-modern composers. The story was instantly accepted and 50 marks rewarded the author's effort. The attention of the Cologne Gazette was attracted to the writer through his story, and the position of musical critic on that celebrated journal was offered Neitzel, who eventually left the conservatory and gave up teaching for writing, while still maintaining his position as a piano soloist. Neitzel is the most celebrated musical critic of the day. His method differs from that of the usual carping writer on music subjects. Neitzel's attitude is more that of a chronicler, a feuilletonist, whose elevated artistic standpoint, taste and knowledge of his subject have won him his present exalted place in the musical world. Neitzel makes few enemies by his criticisms. His style is dispassionate and his science so exact that the justice of his remarks is accepted amiably even by the artist who falls under his censure.

### Francis Rogers in Cycle Quartet.

Francis Rogers is to succeed David Bispham as a member of the Cycle Quartet, which Loudon Charlton is to offer this season in Grace Wassall's Shakespeare cycle, Liza Lehmann's "Persian Garden" and Ethelbert Nevin's "The Quest." Rogers' work in recital, both in this country and in England, has earned him a secure position in the front rank of American baritones. The other members of the Cycle Quartet are Madame Shotwell-Piper, Madame Katharine Fisk and Kelley Cole.

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## A SKETCH OF SIEGFRIED WAGNER.

In an exceedingly able and well written sketch (contributed recently to the New York Sun), Edward Falck, formerly director of opera at Karlsruhe, has some exceptionally interesting things to say about Siegfried Wagner, that much abused and much praised son of a great father.

The most telling parts of the article are reproduced herewith, with condensations made necessary by the exigencies of space:

"In a recently published essay, entitled 'Siegfried Wagner and the German Public,' Glasenapp, author of the standard compendious 'Life of Richard Wagner,' exclaims: 'For every German the love for Siegfried Wagner—were anything more natural—should be the first and most spontaneous of feelings.' We Americans cannot hope to vie with our Teuton cousins in the reverence and love of dynasties, nor do we think it fair to be asked to renounce our own birthright of independent personal judgment and submit passively to the authority of mere names and titles. \* \* \* The advent of the son of Richard Wagner, following in his father's footsteps as a poet and composer of music dramas, was met with reserve, suspicion and perhaps with fear, for it must not be forgotten that the great reformer was unsparing in his denunciation of the indolence and low standard of culture of the playgoers of his own time. \* \* \* Bayreuth, however, remains a Monsalvat, jealously treasuring the grail to which the master confided the living heart blood of his holy endeavor to uplift his fellow men, transmitting its inspiration to the pure in heart and sending out emissaries to the infidel with his message of salvation.

"Of these knights of the grail, to be enrolled among whom means to be a brother in arms to the possessors of the best heads and doughtiest hearts of contemporary Germany, Siegfried Wagner is predestined to be the chief, not merely in fulfillment of his father's expressed wish, but also by right of his own natural endowment.

"Of documentary evidence of the former of these titles there is enough material extant in letters, published and unpublished, from the hand of the master to silence forever the widespread and recurrent fable that the father, failing to discover in his son the talents necessary to carry on the great work, designated architecture, for which, to be sure, the boy had shown a precocious aptitude, as his future profession. 'A handsome, healthy son with a high forehead and clear eyes will inherit his father's name and pre-

serve his works for the world.' 'It is accomplished after all! Later on, my boy must provide for the best [adequate performances].' In a letter dated September 10, 1882: 'The education of my son, his future training to stand in my place when I am dead, seem to me now to be the most important of my remaining tasks.'

"The master's death some few months later gave to this last quotation the force of a testamentary appointment. The way in which the heir has entered into his own, extending his entailed duties of conservator to those of an



SIEGFRIED WAGNER (LATEST PHOTOGRAPH).

active propagator of his father's theories by the noblest possible means, by providing their life giving qualities in creations of his own, is abundant justification for the prophetic wisdom of paternal love.

"Siegfried Wagner was born at Tribschen, a country seat near Lucerne, on the 6th day of June, 1869. With what sudden expansion of hope and exuberant joy the father hailed the coming of a son and heir his own letters and the memoirs of friends of his house bear ample witness.

"After the first outburst his feelings slowly subsided and

deepened into that spirit of devout thankfulness and placid yet vibrant happiness that entrances all hearers of the 'Siegfried Idyl,' which was composed and performed on the first anniversary of her son's birth as a surprise gift to Madame Wagner. Two years later the family moved to Bayreuth, where Siegfried spent the happiest of boyhood years, until his father's death in 1883, in his thirteenth year.

"Thus far his studies had been somewhat desultory, but it may be questioned if the strictest of schooling would have had a more beneficent influence on the budding mind than the example and precepts of his father, of his distinguished mother, of his grandfather Liszt, who was a frequent visitor, of his tutor, the eminent philologist, Heinrich von Stein, and of all that galaxy of noble minds that congregated in Bayreuth, metamorphosing the obscure, sleepy, Franconian village into a spiritual center of Germany.

"As mentioned above, Siegfried's earliest evident predilection was for architecture; this to so marked a degree that authorities such as the well known architect Seidl and the eminent portrait painter Lenbach predicted a brilliant career in that profession. Liszt wrote in 1880, when the boy was but eleven years old: 'Siegfried shows remarkable qualifications for architecture; he designs arches, façades and towers; his is one of the most attractive and vivacious child natures I have met.'

"After his father's death Siegfried attended the common high school at Bayreuth and on graduation went through a course of architecture. As in all things the desires and intentions of the master were piously observed by his family, Siegfried then undertook a journey through the Orient, thereby carrying into effect a pedagogic principle of his father. As early as the '50s Richard wrote to a friend: 'What miserable toads we are, always dreaming of life in the skies and seeing nothing of this earth. In the future, my dear, we shall educate our sons by first sending them on a tour of the globe.'

"In his son's case the grand tour bore out the wisdom of this plan, for in the course of his leisurely wanderings through the wonders and riot running glories of the East, removed from the home atmosphere, surcharged with the sense of the overpowering greatness of his father, in long and undisturbed self communion on board ship, Siegfried discovered his own nature and vowed himself to his future vocation. Out of the architect evolved the tone poet.

"On his return home ensued years of silent and inconspicuous, but extremely valuable, work in the scenic and

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musical preparation of the festival plays, running parallel with private, indefatigable study of German local history and mediæval legend and of the technics of drama and music. The fruits of this double apprenticeship, carried on as it was in that unique spirit of intensity and ideality of purpose that characterizes Bayreuth, soon became evident.

"When in 1896 Siegfried made his debut, conducting in alternation with Hans Richter the enormously difficult 'Ring of the Nibelungen,' his command of the intricate details and the inspiring breadth of his conception proclaimed the born leader who could well dispense with the years of practical routine necessary to the less talented. Similarly his first opera—we shall not at the moment attach any distinctive importance to the designations, opera and music drama—the 'Barenhäuter' shows not a trace of the amateurish inadequacy so common to first works, but is, technically considered, a masterpiece of workmanship.

"Of special interest to Americans is the following appreciation of our lamented Anton Seidl. Referring to the older personal disciples of the master he writes: 'We all have been given time to develop ourselves; this was denied Siegfried. He had to be at once what he is and had to become it at once, too.' \* \* \*

"Germany, however, has witnessed the composition and production in rapid succession since 1899 of four broadly conceived music dramas—'Barenhäuter,' 'Herzog Wildfang,' 'Kobold' and 'Bruder Lustig,' and were it considered less a presumption for a man to undertake a work of art, less a sin to be the son of a great man; finally, were public opinion less influenced and distorted by incapable and malign criticism, Siegfried Wagner would enjoy the love of the people as he does the admiration of the unbiased.

"The spontaneous acclamations of delight which greeted the first performance of each of these works prove how well founded is his claim to popular appreciation. The whole trend of his talent is popular and national; popular in the noble sense of an appeal to the ideals and yearnings common to all, national in the use of types and symbols conversant and endeared to his countrymen by centuries of tradition and legend. \* \* \*

"Recurring in all his works we find his father's great ideal of redemption of sin through sacrifice—may we say of man's unconscious sin through woman's conscious sacrifice?—reduced from the scale of world encompassing magnitude to humbler, but all the more human proportions. \* \* \* One further salient characteristic may be finally mentioned. It is the author's deep love for the people and his sympathy with their strife for freedom from oppression. In

'Herzog Wildfang' the revolt of the burghers from their wayward, misguided 'madcap princelet,' who sells the blood of his subjects to pay his debts, is the substructure of the whole play, and in 'Bruder Lustig,' the town council avert the threatened destruction of their homes by boldly capturing King Otto, who has come to wreak vengeance on them for harboring the insulter of the Crown's majesty.

"Little need be said of Siegfried Wagner's poetical diction and musicianship. Both show absolute naturalness, a perfect fitness and sensitive adjustment of the ever varying requirements of the scene and of the emotions of his players. Both approach that ideal; the subordination and disappearance from view of technical aids in master works of art. \* \* \*

"His music is, technically considered, above criticism. In spirit it is thoroughly modern, without, however, partaking of the exaggerations and wilful experiments of the self-styled advance school. In conformity with the simple nature of many of his characters and episodes, he has not feared to write light and tuneful, but never trivial, melodies where they are in place, reserving for the moments of involved psychological interest his mastery over all the intricate and manifold means of expression.

"Of the authors of the many musical dramas that have appeared since Richard Wagner's death, it may be safely asserted that his son is the only one who has fully comprehended his message, the only one, at least, who has uncompromisingly carried into effect the theories that the great reformer advocated in his æsthetic essays and formulated with such awe compelling genius in his later works. \* \* \*

Siegfried is his own dramatic author. He is, in fact, primarily a dramatist in whom poetry and music have a common origin and are indissolubly welded.

"In our days of overstrung nervous tension and morbid taste for the eccentric and hysterical, Siegfried Wagner brings us a priceless gift, the example of a brave man striving for a wholesome, unperverted and noble ideal."

#### Eleanor Coryell, Violinist.

Eleanor Coryell, a violinist who has had success playing before clubs and colleges, will be heard more frequently in public this coming season. Besides playing, Mrs. Coryell lectures, and illustrates the music herself. She has several novel programs, including one "Romance Recital," and another, "Romance Recital for Children." Mrs. Coryell also gives historical lectures, and her "Talks" about her student days in Paris are most interesting and helpful. This accomplished woman has a melodious, well placed

speaking voice and a very agreeable personality. Mrs. Coryell will begin her public work this autumn under the management of Mrs. Babcock, of Carnegie Hall.

#### A NOTABLE DRESDEN CONCERT.

(From the Dresden Daily.)

The large hall of the Hotel Bristol was filled to its fullest on Friday afternoon by a select audience who had accepted the invitation of Josef Kratina to hear his pupils play. As these numbered no less than nine, the majority bearing English names, and it is known that Herr Kratina teaches after the method of the famous Professor Sevcik, of Prague, to whom not only young students but teachers and leaders of orchestras go to school nowadays, great interest was shown in the proceedings. All the performances were listened to with great attention; indeed they were of a kind to compel attention, each being good in its degree, and all bearing the stamp of sound artistic instruction. Ella Gibbs, who is making rapid progress and gaining strength in tone and technic, played with great success the long and difficult violin concerto of Max Bruch, in which she had the valuable assistance of Fräulein Arzt, of the Royal Conservatorium, at the piano. Miss Chapell was heard in Borowsky's "Adoration," a touching composition, quite beautifully played, with purity of tone and feeling. Enid Mandy played the Bach air with full appreciation and tone, and won abundant applause; but her chief performance was to come later. Gladys MacLachlan gave her hearers a good idea of a graceful "Reverie" by Colberg, and effectively marked the rhythm of one of Brahms' Hungarian dances. Arline Pearsall and Fräulein Zeuner played each a dance movement honestly and well.

Herr and Frau Kratina after the concert were surrounded by crowds of their guests and warmly congratulated.

Fräulein Arzt was the efficient and sympathetic accompanist throughout the evening.

A hazardous but strikingly successful enterprise was the double performance by two youthful musicians, Fräulein Lorchen Hasper and Valeria Kratina, who together played two neat compositions (Cooper) with surprising unanimity of phrasing and expression and exact precision of stroke. The interesting concert closed with a Haydn trio, played in faultless style by Enid Mandy (piano), Ella Gibbs (violin), and Rudolf Kratina (cello). Enid Mandy's piano playing is delightful (she is a pupil of Walter Bachmann), and Rudolf Kratina's cello and ensemble playing most promising.

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## HEGEDUS, THE HUNGARIAN VIOLINIST, AND HIS DISTINGUISHED TEACHERS.

Hungary, which has produced such eminent violinists as Joachim, Ernst, Singer, Auer, Hauser, Remenyi and Hubay, claims another genius, who promises to reach as high an artistic altitude as was attained by these masters. The name of this novus homo is Ferencz Hegedüs. Although still a young man, he has achieved unusual distinction, and in all the musical centers of the Old World enjoys a high reputation.

Ferencz Hegedüs (or, as the name runs in his own country, Hegedüs Ferencz) is of mingled Hungarian and Spanish descent. He was born February 26, 1881, in Fünfkirchen, a town nearly 200 miles removed from Budapest. An odd verbal coincidence is that the literal meaning of the word Hegedüs is "violinist."

The grandfather of the violinist on his father's side was Magyar, and his father, though of rather German appearance, is purely Hungarian in character and feeling, a 'cellist of considerable talent. His mother is Spanish, with a strain of Gypsy blood, but has lived in Hungary since she was six years old. In her youth she was a fine singer, but gave up the profession on marrying. There were five children, but one, a son, died in infancy. Hegedüs' two surviving brothers are barely recognizable as being of kin to him, being, like their father, fair and rather German in appearance. The younger is a musician of brilliant and versatile gifts, and master of several instruments. The Spanish strain shows itself plainly in the sister—a true type of her mother's people, and the very incarnation of the spirit of the dance. But for a strongly rooted prejudice against the life on the part of the mother, the girl would long ago have adopted dancing as a profession, and the world is the loser that such a genius as hers for the "poetry of motion" should have been denied full scope.

The fifth child, Ferencz, is a type apart. Notwithstanding the strength and marked individuality of head and features, it would be difficult at first sight to assign him to any particular nationality. Portraits and photographs seem also strangely at variance, seeming to indicate a sifter of many moods and phases. Thick black hair, broad, strongly marked brows, a profile of refined outline, and a certain gray toned pallor, form, with a singularly reposeful dignity of expression and bearing, an "outer man" whose presence seldom passes unremarked—the embodiment of a powerful personality which never fails to make itself felt.

At the time of our hero's advent his parents were in straitened circumstances, his father earning rather a meager support by playing the violoncello in an orchestra and a string quartet. Music being an indispensable adjunct of daily life to Hungarians, the child, with his 'cellist father and violinist brothers, was steeped in it from his cradle days. In a place like Fünfkirchen it would be unusual for any family, being sufficient in number, not to be able to provide its own self contained quartet or trio; and in the restaurant life so much affected by the people, a meal unaccompanied by music of strings and cembalo would be bereft of all savor, under these circumstances it was little matter for wonder that at four years old Ferencz was ac-

gerness were still too small and weak to find and hold. His father and brother were his only teachers until he was eight years old.

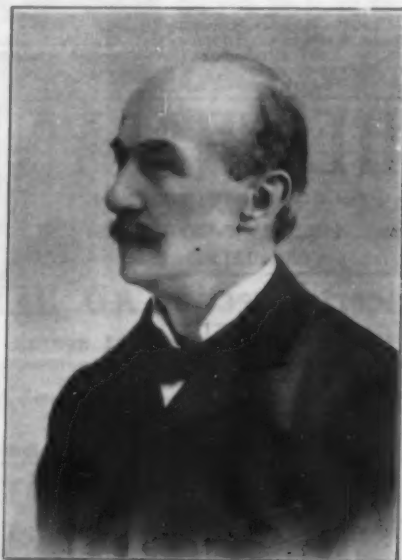
Before he was nine years old the boy had entered the violin department of the Fünfkirchen Academy. Here he pursued his studies with industry and success for three years, and then made his first tour, visiting Monte Carlo and other places, and playing Lipinski's "Military Concerto" so brilliantly as to astonish and charm his audiences. Young Hegedüs, when twelve, entered the famous Budapest Conservatoire and became a pupil of Gobbi, the teacher of Hubay. Of this master Hegedüs speaks with unbounded gratitude and veneration. Disciple himself of the soundest of classical schools, Professor Gobbi kept the strictest hand over his most distinguished pupil. Not only in school hours did he give him of his best, but when, after two years' study with him, Hegedüs obtained a double remove which took him out of the "Conservatoire" into the Academy, and consequently out of Professor Gobbi's sphere of action, the latter took the boy to live in his own house, that he might supervise his practice unprofessionally and be sure that his genius led him into no unsound extravagances before it was ripe. Hegedüs used to practice in a room adjoining his master's private study, and describes with a chuckle still tempered with awe, how an



JENA HUBAY, TEACHER OF HEGEDUS IN THE ROYAL ACADEMY, BUDAPEST.



FERENCZ HEGEDÜS.



HERR GOBBI, THE FIRST TEACHER OF HEGEDÜS.

ill studied passage or careless reading would be followed by a thorough pounding of the partition between them, the master being usually too busy for more elaborate remonstrance.

From the hands of Gobbi in the "Conservatoire," Hegedüs passed into those of Hubay in the "Royal Academy" itself. Here he soon left all fellow students behind him, and again stood alone at the top of the highest class. He never tires of praising the brilliant gifts of Hubay, and relates with enthusiasm anecdotes illustrative of the eminent musicianly and personal qualities of this his last and most famous teacher—more especially dwelling on the true genius of tuition which could so beneficially control and guide the efforts and taste of the pupil, while always allowing his individuality full swing. The young artist was thoroughly fortunate in having fallen into these tactful and experienced hands, and the time of study in Budapest was a happy period of hard and successful labor.

Thus brilliantly did Hegedüs complete his musical education at the Budapest Academy, and win, at the unprecedentedly early age of eighteen, the seldom awarded "Extra Diploma," which not only accorded him the highest qualification as virtuoso, but also gave him the right to assume, without further examination, the title of professor. Two or three favorable openings were now awaiting him—the post of permanent conductor of operetta at the Theater where he had done such good work during the past year, and an offer of a considerable sum from the authorities of the

academy wherewith to go to Paris for further study. But neither of these alternatives would have afforded him the freedom necessary for the realization of his great desire, to pursue the career of an artist and virtuoso, to study independently, travel throughout Europe, and finally return to play in Budapest when he should have made a name such as would bring honor to his native country.

In 1901 he started a Continental tour, meeting everywhere with warm receptions, and receiving at Wiesbaden, in particular, a regular ovation. At Spa he played before the late Queen of the Belgians, sister of the Archduke Josef of Hungary. It was evident that the latter must, at some time, have spoken warmly of Hegedüs to the Queen, for after applauding his playing with enthusiasm and personally presenting him with a token of remembrance, she conversed with him for some time in Hungarian, begged him to play a Hungarian piece, and commented, in a friendly manner, on the interest her brother had shown in him. Since Hegedüs began his career as a concert violinist he has been conspicuously in the public eye. Year after year his artistic stature has grown, his powers have ripened, until now he is the completely developed artist. There is nothing prosaic or commonplace about this son of Hungary; he is poetic and picturesque in every phase of his art.

Discriminating music critics of London, Paris, Vienna, Berlin and other cities in which Hegedüs has made frequent appearances have accorded him an enviable position among contemporary violinists.

"When I first heard Hegedüs," said Rudolph Aronson, under whose direction the Hungarian will make his first American tour, "I was captivated. Then and there I determined to bring him to the United States, and at once opened negotiations, which soon culminated in a contract for a series of concerts in this country next season. With regard to the success of this forthcoming tournee I have no misgivings whatever. All that Hegedüs has to do is to repeat in this country his transatlantic successes. He is just the kind of violinist that will sweep all before him in the United States. Hubay, his illustrious teacher, has expressed the opinion that he is the real successor of Wieniawski, being more like him than any of his contemporaries or successors. Not satisfied with possessing at nineteen a technic which earned for him both here and on the Continent the title of 'Paganini Redivivus,' Hegedüs has never relaxed the struggle after perfection, with the result that each appearance has marked a conspicuous stride in advance. The consensus of critical opinion testifies that his interpretations of the classics—always strong and interesting—have acquired, with his growing experience, a wholly satisfying breadth and dignity, while he has lost nothing of the poetry and passion with which he has always invested the music of the 'romantic' school; that his warm tone, largely aided by the acquisition of superior violins, has grown yet richer, clearer and sweeter; that the intonation is as pure as ever; and that the graceful and masterly bowing—with its broad handling and cantabile passages, its brilliant natural staccato, finely perfected spiccato and other devices—produces in combination with a finished

customed to wield the bow of his brother's violin. In this way he acquired a feeling for rhythm and phrasing, while others formed for him the notes which his own little fun-

finger technic and the mastery (rare to meet) of several kinds of vibrato, an exceptional variety of color and quality.

"I wish," continued Mr. Aronson, "to speak of Hubay, whose hospitality I enjoyed. His home in Budapest is princely; indeed, it is second only to a royal estate. He is very wealthy and has surrounded himself with 'all that beauty, all that art can give.' He simply adores his pupil, Hegedüs, and has unbounded confidence in his powers. His estimate conforms to the verdict of all the great violinists themselves.

"The violin that Hegedüs will play on his tour is the most valuable Joseph Guarnerius del Gesu in the world. It is valued at \$25,000 and is insured for this amount by Lloyds in London. It was made in the year 1742, the golden period of the immortal Luthier, and is in a most excellent state of preservation. It was the property of Prime Minister Balfour, an enthusiastic connoisseur of violins. For twenty years all the collectors in Europe and America have vainly striven to purchase this instrument. In my time I have heard great artists play most of the celebrated Cremona and Brescian violins, and am familiar with the Gaspard di Salo, the Amati, the Stradivarius, the Maggini and the Guarnerius tone. The Hegedüs violin possesses a superior tone, both with regard to quantity and quality, to any of the best 'Strads' I have ever heard."

Previous to his departure for America in October, Hegedüs will be the soloist in several concerts in England which Dr. Hans Richter is to conduct.

The repertory of Hegedüs is large, including all the big concertos of the classic and modern composers. These he has "letter perfect" and can play at short notice:

Bach, E major; Beethoven, D major; Tartini, D minor; Mozart, E flat major; Paganini, D major; Vieuxtemps, D minor; Vieuxtemps, F sharp minor; Max Bruch, G minor; Wieniawski, D minor; Saint-Saëns, B minor, and Ernst, F sharp minor.

Besides these big works, Hegedüs plays innumerable pieces by Bach, Beethoven, Mozart, Corelli, Tartini, Spohr, Wieniawski, Vieuxtemps, Goldmark, Tchaikowsky, Sarasate, Saint-Saëns, Strauss, Nováček and Hubay. On his American tour he will perform these works by his master: "Scènes de la Garda," "Plevna Nota," "Zéphir," "Idyll," "Act Mondjek," "Fileuses" and "Caprice de Concert."

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## ABOUT ARTISTS AND TEACHERS.

Creatore is having further success and is increasing the impression of him as one of the most remarkable of musicians and directors. The band itself is better than ever. Mme. Barilli is still with the organization, and there are other attractive soloists. The Italian leader maintains his marvelous control over players and audience. His audiences are large, if not on the first, always on the following concerts. "Creatore is his own best press agent," say his managers. People show the same stir and excitement as in the past three years. Only musicians of high class, however, can see the many qualities by which he reaches such results; his great perfection in detail, tremendous temperament, quality and color of tone insisted upon, artistic finish, structural perceptions, and, of course, the all inclusive interpretive power. His programs steadily improve. The regular numbers are classic compositions. Creatore should have a season in New York this year. Many here want to hear him for the first time. No matter how many times others have heard him, they want to hear him again.

The Raleigh, 814 West End avenue, is the attractive address of the studios of Etta Edwards, the vocal teacher, who is establishing herself in New York City. The locale is still more attractive. The Hudson River, Riverside Drive, trees and beauty and luxury on the one side, on the other the Broadway surface and subways as instant communication with all parts of the city. The lovely avenue of homes (without traffic) called West End is the line of way, with the wide Ninety-sixth as cross street.

Ten pupils are coming with Mrs. Edwards from California. Several join her from her previous headquarters in Boston, and upon an announcement of arrival of but a few days New York is already sending recruits. Through her popularity as woman, as musician, as "good comrade" of her colleagues, and as friend of her pupils, Etta Edwards is heartily welcome to New York.

Mrs. Jean Paul Selinger, the artist-poet of Boston, is enthusiastic in praise of Alice Estey, whose coming to the States this season is announced. She speaks of the singer's "thrilling powers, beautiful voice, excellent technic and fascinating personality."

"H" not "O" is the middle initial of Mary H. Skinner, the teacher of vocal culture, and whose studios are in Carnegie Hall, 1101.

The last name of the soprano, Amy Whaley, is "Kingsland." She is Mrs. Edmund Wilkinson Kingsland. This soloist has made tours with six prominent organizations and is contemplating the seventh.

The name of Joseph Finckel, the Washington violinist, is spelled with a "c." That is German. Mrs. Louise Finkel, the New York vocal teacher, spells her name without the "c," her husband being English.

Alice MacGregor will be in New York in about ten days. Church choir directors or others needing a soprano soloist of training, experience and repertory would do well to get in touch with this singer through THE MUSICAL COURIER.

Nuola has been invited to unite in a charming musical enterprise which (pending the presentation of her Italian operettas) will give her scope for her musical powers and accomplishments. She has at command some twenty-eight operas, many of them French and Italian gems with which the public is not familiar, a fine orchestral repertory, ballads, cycle songs, and many novelties. Understanding costume and staging, being handsome, temperamental, and picturesque, Nuola would be a valuable acquisition in any musical enterprise.

Musical performers are banding in the resolution not to indulge in free gifts of their accomplishments this season. They have "tried that plan," and bitter experience has shown them where it leads. "High prices" seem to be the trend of the leaders in the profession, that is, the "elite" and "fashionable" ones. To be caught giving away their art will be the sign of the very amateur and the inefficient.

## The Venth's Coming Next Week.

Carl Venth and Mrs. Venth will return from their European trip September 12, and a few days later will reopen the Venth Violin School in Brooklyn. The Venth's have been away three months, and during that time visited Mr. Venth's mother at Brussels, and friends in Holland and Norway, Mrs. Venth's former home.

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No leader can remain on the same plane of information as those he leads. He must be above and beyond. His power as a leader is proportionate to his advanced knowledge, and to the use he makes of it. No class of people realize this more fully than do the leaders in our public school education. As all profitable music education follows exactly the same principles as other educations, the leaders of music teaching in the public schools are forging ahead, as fast as they possibly can, into the ranks of "music scholars."

This advanced conception of their calling has evolved a unique musical institution in this country, unknown to the public generally or to musicians. As yet only in commencement stages, this new work is destined to grow rapidly and to reach a place of power and influence in the music field.

The "Normal Conservatory of Music" is this new feature.

The normal school proper, sustained by States in the interest of general education, has now come to include music courses in training departments. This is now quite general, in large cities at least. Normal music schools, outside of State jurisdiction, have also been established at various points. But the "Normal Conservatory" has come as a supplementary adjunct to the normal school, to teach supplementary knowledge of music, up and above and beyond that which is possible to the public schools, namely, the scholarly and artistic regions. Supervisors, directors, special teachers of music, profit by such to lift themselves into the place of authority, judgment and dignity demanded by their positions. What a superbly hopeful sign of the times!

The ordinary normal music course includes all to be taught in the public schools—sight reading, dictation, etc., theory to a certain point, good tone, good songs, music lore and reverence (work yearly advancing). They include also methods, pedagogy, psychology, practice teaching, vocal music, etc.

But, in the "Normal Conservatory," besides the above, are taught vocal culture, piano, organ, harmony, counterpoint, instrumentation, orchestration, etc. Vocal music theory, instrumentation, etc., are carried to a point as high as possible, and in the most thorough, logical and educative fashion.

They include, too, "Training," "Model" and "Supervisory" departments of their own. Best of all, they are associated with, authorized and approved by the regular governmental normal bodies. Buildings, appliances, etc., are furnished by regular normal authority, and a small tuition does the rest.

The "Normal Conservatory," then, is at present the high-

est educative point arrived at by school music workers. It has been reached at their own personal initiative, by their own educative spirit and energy, and in a world, so to speak, all their own. The ideal of the work is very high, evolved by steadily growing demand for culture. But very few yet exist. Of these the excellence, naturally, depends upon the intelligence and musicianly mind of the leaders. To maintain the "ideal," of course, it is necessary that, as at present, such leaders must always have the stamp and seal of approval by public school authority, in addition to that of the music world.

Hamlin E. Cogswell, at Indiana, Pa., heads one of the most advanced institutions of the "Normal Conservatory" type in the country. Mr. Cogswell is a recognized and



HAMLIN E. COGSWELL.

approved member of the educational music field. He has been always in the work, as teacher, as supervisor, as director, or leader of work in associations, institutes, etc. He has devised, planned and directed music study programs for thousands of teachers, till his own life is completely merged in such endeavor. He is now president of the Music Department of the National Education Association, and has institute engagements this year in Harrisburg, Somerset, Johnston, Franklin and Indiana, of his State.

The "Normal Conservatory of Music and School of Fine Arts" is the name of the institution headed by Mr. Cogswell at Indiana, Pa. It has many original and interesting features. For instance, in addition to the advanced musical instruction above outlined, it has a "model school" of over 250 children, and in nine distinct school grades, taught by

the "student teachers," under criticism, direction and supervision of Mr. Cogswell, of other competent authorities, and of four "critic teachers."

Students who take the "supervisors' course" give experimental lessons in the "supervisors' class," directed and rigidly criticised by the director personally. They also pass through weeks of "observation" of teaching done by Mr. Cogswell and by other advanced and approved teachers. They also "supervise" the regular teaching in the regular normal school courses. Thus they become experts both in teaching and in supervision, while the study of extended information, same time, goes right on.

Great care is taken in all this to create and stimulate musical inspiration and interest in pupils, in student teachers and in supervisors. Singers are trained to an advanced stage. Piano and pipe organ are made vital subjects. A \$4,000 pipe organ has recently been added to the equipment. This is used by pupils and for recitals, chapel exercises and public occasions. The study of instrumentation is made applicable to the playing of school music by children already performers on instruments. Many school children of our mixed population are endowed musically and play certain instruments. Violin, viola, cello, trombone, flute, clarinet, etc., are accented in solo and ensemble work and as to literature. The intention now is to form a regular orchestra from the conservatory material. Drawing, manual training and physical culture are also taught in the school.

Great success has crowned the enterprise. Graduates are sought for and retained at advanced salaries. The Conservatory of Indiana is near Pittsburg, one of the most promising sections of the country.

A peculiar feature of all this work of school music, of all types and in all directions, is the impersonal unselfishness of those engaged in it and the harmony and hand in hand character of feeling underlying. No matter the originality, interest or devotion of individual spirit, each is always dedicated to the unit of the whole—music. There is always praise for the "other one," appreciation for the "other effort," and a general desire to excel each other in benefit to pupils, not in personal prosperity. There is no animosity, pulling down of each other, envy, jealousy or bitterness. That no study of an art of harmony can be accomplished under discordant conditions is a fixed sentiment in this beautiful educational field of music so well aided by our Government.

This is one of the strongest evidences of the beauty, healthfulness and sanity of a system of education by which the teachers are lifted by the State out of a condition of competitive commerciality. It all speaks eloquently for the only logical, profitable education—that which is free and national.

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OWING to the holiday this week—Labor Day—THE MUSICAL COURIER will be published twenty-four hours later than usual.

THE box office of the Manhattan Opera House will be opened on September 17 for the subscription sale.

YSAYE has personally confirmed the news, first published by THE MUSICAL COURIER a month ago, that he will not come to America during the season of 1906-7.

THE betting is even in musical circles on which daily newspaper will be the first to write: "The coming musical season will be the most brilliant in the history of New York." In other years, the Sun, Tribune and Times usually made a close race of it.

IN a magazine article on the "Dynamophone," Dr. Cahill's new invention for transmitting music over great distances, Ray Stannard Baker says: "At present the instrument is better adapted to classical music than to the lively popular airs." Is classical music always slow?

THE Boston Symphony Orchestra will give its annual ten New York concerts in Carnegie Hall on the Thursday evenings and Saturday afternoons of November 8 and 10, December 6 and 8, January 10 and 12, February 21 and 23, and March 21 and 23. Dr. Muck, the new conductor, is to sail from Europe on September 25.

AN English paper speaks of the "monopolistic methods" of THE MUSICAL COURIER. Any method THE MUSICAL COURIER employs must necessarily be monopolistic, for there are no other music papers, either with methods or without. Therefore, it is quite true that THE MUSICAL COURIER monopolizes the circulation, the advertising and the interest of the musical world. We now can quite realize how Rockefeller must feel in the oil business. It is such a lonely sensation.

"SOME people think New York is the entire United States, as far as opera or anything else is concerned, but I know that fully a hundred grand and enlightened cities throughout the West, such as Chicago, St. Louis, Cincinnati, Indianapolis, Denver and San Francisco, are just as competent in appreciation as New York. I want to give grand opera for the sake of grand opera, not for the sake of fashion and high prices."—From an interview with Henry Russell, director of the San Carlo Opera Company, which will tour America this season.

Is not this Puccini opera business just the least bit dog-in-the-mangerish, and does it not savor of the "Parsifal" tactics all over again? The public will begin to think that the Metropolitan Opera is getting panicky as the time approaches for Mr. Hammerstein to open his new enterprise. And there is good reason for the alarm felt in the opposition ranks over the Manhattan Opera's projected performances of "Bohème." Madame Melba, who is to do the role of Mimi, has been called by Puccini himself "the greatest living exponent of the character." Mr. Hammerstein is not saying much in the present controversy, except that he has the same right as the Metropolitan to produce any or all of Puccini's operas in this city, and that he intends to enforce his right in the most effective manner. The Metropolitan will find Mr. Hammerstein a tougher customer to deal with than a certain defenseless widow who lives 3,000 odd miles from New York.

IN view of what the editor in chief of THE MUSICAL COURIER wrote recently about deadheadism and the giving of gratis concerts, it is interesting to recall the pronouncements of the Bible on the same subject: "Suffer not a man to pass" (Judges iii, 28). "Thou shalt not pass" (Numbers xx, 18). "None shall ever pass" (Isaiah xxxiv, 10). "This generation shall not pass" (Mark iii, 10). "Though they roar, yet they cannot pass" (Jeremiah v, 22). "So he paid the fare and went" (Jonah i, 13). Surely the Bible ought to know, and yet a great philosopher (and theatrical manager) like Shakespeare says in his "Merchant of Venice": "God made him, and therefore let him pass. \* \* \*". Again in "King Lear" the bard makes the appeal: "Oh, let him pass," and in "Hamlet" he implores celestial aid for his unworthy cause thus:

"Oh, limed soul, that, struggling to be free,  
 Art more engaged! Help, angels!"

Even Wordsworth, the gentle poet of nature, was an enemy to the box office, for he cries out: "We must be free, or die." Wordsworth died.





"And, then, the dimple on the chin," says John Lyly in his "Cupid and Campaspe." Whether or not Dr. A. Nowacki, of Zurich, has ever read Lyly is a question; but the fact remains that he has made a scientific study of the dimple on the chin, taking as his guide the old German folk saying:

"Grübchen im Kinn,  
Schelmchen im Sinn."

Dr. Nowacki points out that Lessing, Schiller and Goethe were dimpled as to chin, but he believes that Cupid's trademark is much more intimately related to music than to poetry. The doctor was first impressed with this thought, he explains, when some thirty years ago he stopped before a music shop in Zurich, looked at the busts of Beethoven and Mozart displayed in the window, and noticed accidentally that the chins of both the great musicians were dimpled.

"Has the dimple any musical significance?" was the question which Dr. Nowacki immediately put to himself, and then he answered: "Let's see." He went into the store and found two girls behind the counter. One of them had a dimple in her chin, the other had not. "I asked which one of them was a better singer," relates the doctor, "and before they could answer I turned to the owner of the dimple and said: 'According to my way of thinking, you are the better singer and have a more sympathetic voice.' My opinion proved to be the correct one, and the undimpled girl added: 'Yes, and my friend plays the piano, too.'"

A few weeks later Dr. Nowacki had charge of a number of students who were making an excursion to the upper reaches of the Zurich See. After scanning all their faces carefully, the doctor picked out the young man with the most pronounced dimple on his chin and asked suddenly: "You are musical, are you not, Mr. Z.?" "How did you know that?" was the answer. "I play violin."

At about that time a band of Syrian yodlers and instrumentalists were exceedingly popular in Zurich. Our investigator found that the basso and the zither player of the organization were the most musical, they being the ones who scored the tunes and selected and rehearsed the repertory. Both were dimpled!

"I continued the experiments with my friends," writes Dr. Nowacki, "and found that a man whom I had known fourteen years without ever discovering that he was musical had at one time been studying piano as a profession, a fact which he told me after I noticed the dimple and questioned him about his musical ability. While I was talking to this man I turned to acknowledge the salute of a confrère who was passing by. As I glanced at him I noticed the particularly deep dimple on his chin. Then I remembered that he was one of the best amateur musicians in town, a splendid pianist and

gifted composer. I carried my experiments into my own home also. My mother was a woman of genial disposition and lively phantasy, but she was utterly unmusical. She had no dimple! My father had the dimple and was a skillful executant on the piano, violin and horn. Music was so necessary to him that even in his eightieth year he often went to the piano and improvised for hours, simply to hear the harmonies and modulations he loved so well."

Extending his researches into wider fields, Dr. Nowacki found that Frederick the Great, a striking example of the dimpled chin type, was not only a rabid enthusiast on the subject of music in general, but also played the flute exceptionally well and wrote concertos and sonatas for that instrument, as all the world knows. Liszt had the dimpled chin in extraordinarily strong formation, and, while some persons remember him today only as the man who lent Wagner money, he really was considered to be very musical in his day. Rubinstein was also of the dimpled variety, and Dr. Nowacki calls especial attention to the marvelous resemblance between the chins of Rubinstein and Beethoven, as also between those of Mozart and Lessing. Haydn, Schumann



RICHARD STRAUSS' LATEST PICTURE. NOTE THE DIMPLED CHIN.

and Schubert were generously dimpled, while Mendelssohn and Weber possessed less of the tell-tale mark, but it was there, just the same! "And who that has ever seen a picture or bust of Wagner has not noticed the dimpled fold in his chin, next to the nose perhaps the most conspicuous feature in that marvelous face?" asks Dr. Nowacki.

Some of the photographs of the musicians aforementioned do not show the all important depression on the chin, but the Zurich dimple expert assures us that in many cases the omission is due to defective light. He has studied the original portraits and death masks of his subjects, and has therefore the best possible authority for his statements.

Have you a dimple?

The Gold-Dust Twins have become familiar to our public through their ubiquitous presentment in all the underground, overground and surface cars of our large cities. The musical Gold Dust Twins; on the other hand, are their own best advertisement, and they have fairly earned their title by virtue of their financial conquests in South America and other exotic regions—as chronicled in these pages from time to time. Recently an effort was made to part the twins, one or both, to cut them asunder, as it were, and the story is told in a recent issue of the Paris (New York) Herald:

"SAN SEBASTIAN, Tuesday.—Herr Harold Bauer, the pianist, and Señor Pablo Casals, the violoncellist, have arrived to take part in tomorrow's concert at the Grand Casino. In addition to playing at this concert, they may also appear as duelists.

"At Corunna, on Monday, they played at a concert, which was followed by an incident. As a result of this incident, Señor Jaime Quiroga, son of Marquesa Pardo Bazan, sent his seconds—two Spanish officers—to both Herr Bauer and Señor Casals. The musicians appointed seconds in their turn, and they are now at San Sebastian awaiting developments. It seems probable that duels will be fought."

A private letter from THE MUSICAL COURIER's correspondent at Corunna gives further details about the "incident" mentioned in the Herald account: "Casals and Bauer were playing a composition by Beethoven when they were disturbed by some people in a box, who were talking loudly. Casals made a gesture of appeal for silence, but the disturbance increased. Then the artists stopped playing until the noise ceased. The audience unanimously applauded the 'cellist and the pianist. During the interval two gentlemen came to the artists' waiting room and asked for an explanation or an encounter on behalf of Don Jaime Quiroga, who happened to be in the box where the loud talking had occurred. Mr. Casals asked them to postpone the discussion until the concert was over, as he had to play again during the entire third part of the program. Mr. Quiroga's seconds insisted, however, that matters should be settled without delay, when Mr. Bauer became excited and told the representatives to get out of the room. When Mr. Quiroga was informed of this detail he sent his seconds to Mr. Bauer. Later the seconds decided that no encounter was necessary. If there were other grounds for trouble between the Don and the musicians, they have not been made public."

Another, but entirely unsubstantiated, version of the affair has it that, when the Spaniards offered to fight, Bauer turned to Casals and said: "Very well, Pab, we'll take them on, but you bring your augmented seconds with you and I'll see that I have my double thirds." The Spaniards, being unmusical, thereat retreated hurriedly and in very poor order.

Ernesto Consolo and Max Mossel were in town last week, the latter leaving for his old home in Birmingham (England) on Thursday, and the former going to his new home in Chicago on Saturday. Mossel came to this country for a vacation in Colorado, and Consolo is here to teach piano at the Chicago Musical College. They are both shining examples of the best kind of modern musician, thoroughly trained in mind as well as music, widely read and traveled, and intensely interested in everything that goes to make up the sum total of human endeavor in this world. It was an almost indescribable treat to spend some hours in the company

of two musicians who did not speak a single word about themselves or the things they do, and did not even offer to show me press notices from Reykjavik, Spion's Kop or 203 Meter Hill.

All the musical writers are publishing books. A man accused me the other day of being a musical writer, and therefore I too feel the necessity of publishing a book. The title is to be: "The Lost Art of Melody; or, Why Herr Oldfogus was Driven to Ragtime." There will be a preface in blanked verse, as herewith appended:

## I.

Where are the tunes  
Which now for moons  
They haven't sung and played?  
Whyfore this change  
To music strange,  
With rule and compass made?

## II.

Composers now  
Full well know how  
With thunder's noise to vie;  
But I'll be durned  
If they have learned  
To pen a melodye.

## III.

It's downright tough  
The sort of stuff  
They've played for three years past;  
Of all the kind  
That "fills the mind"  
I've really heard my last.

## IV.

Experiments,  
Devoid of sense,  
May please some malformed ear;  
I'd rather be  
A Pharisee  
And live in yesteryear.

## V.

"Thick counterpoint"  
And "double joint-  
ed harmonies" for band,  
"Queer atmosphere,"  
"Mixed color smear"—  
The whole "New School" be damned.

## VI.

When Richard Strauss  
Invades the house,  
I hie me out of doors;  
In Reger's works  
The jim-jam lurks,  
Great snakes, what dreadful bores!

## VII.

Jean Nicodé,  
Wolf and Fauré,  
They almost drive me mad;  
G. Sgambati  
And V. d'Indy  
Are every bit as bad.

## VIII.

Debussy, he  
Is crazy. Gee!  
Then there's that Jaques Dalcroze;  
Sir E. Elgar  
Sets me ajar,  
And Dukas makes me doze.



THE GOLD DUST TWINS OF MUSIC—HAROLD BAUER AND  
PABLO CASALS.

## IX.

Schubert—ah, me!—  
Is tout finis,  
And Mendelssohn's no more;  
The Abbé Liszt—  
Not even missed—  
By Brahms they set no store.

## X.

Beethoven, too,  
Without ado,  
Is relegated back;  
The Mozart airs  
Now need repairs—  
Ohé, alas, alack!

## XI.

On Bach the ban  
Of "also ran"  
Impiously is set;  
Chopin, they find,  
Unless "combined,"  
The dullest music yet.

## XII.

But why waste ink?  
I really think  
There's naught for me to do;  
Why break a lance  
'Gainst dissonance,  
'Gainst him, and her, and you?

## XIII.

In these sad days  
Of super craze  
There's no relief, I fear;  
The higher art  
And I must part—  
Pray pardon this salt tear.

## XIV.

"Ragtime galore  
Forever more!"  
Is now my battlecry;  
Naught else is writ  
To equal it  
In good old melodye.

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CARUSO will sing at the Berlin Royal Opera in October.

THE musical competition of the Paris Société Musicale, recently announced in THE MUSICAL COURIER, is to close on October 1, 1907, instead of October 1, 1906, as originally planned.

THE Rosenthal tour is being managed along new lines. Some visiting pianists do their piano playing in America by cable, before they reach these shores; Rosenthal evidently intends to do his by hand after he gets here.

THE London Telegraph announces that Madame Patti has decided to close her professional career. The London Telegraph is slow, as usual, for THE MUSICAL COURIER announced the same news twenty-nine years ago and every year since.

THERE is a report from abroad, received just as THE MUSICAL COURIER is going to press, that Dr. Muck is very ill in Berlin and has undergone a serious operation. The late hour at which the news arrived prevents verification through THE MUSICAL COURIER's regular European cable sources.

SOME persons think that President Roosevelt's spelling reform should be applied to music also. Then we would have this simplified code: Sim-fonee, Skerzo, Nokturn, Rapsodee, Fewg, Obo, Cord, Baytoyn, Shopan, Tchykufskée, Greeg, Strous, Shoobert, Shooman, Berlio, Goono, Dandy, St. Sang, Putsheeny, Mascanyee, Hydn, List, Vogner, Glook, etc.

JOE GANS, a negro, and "Battling" Nelson, a white man, fought for the lightweight pugilistic championship at Goldfield, Nev., on Labor Day. Official returns of the fight place the gate receipts at \$78,000. Why not include this act in the vaudeville section of the director's benefit performance at the Metropolitan next winter? Art is always art, no matter what form it takes—especially in America.

David Bispham Sails for England.

\* David Bispham sails for England on the Philadelphia next Saturday.

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## LILLIAN BLAUVELT TO APPEAR

### IN NEW COMIC OPERA.

The musical and theatrical world does not present today a more interesting career than that of Lillian Blauvelt, who a number of years ago was singing in a Brooklyn church for a few hundred dollars a season, and who will this year receive the stupendous sum of nearly \$100,000 for one season's work in comic opera.

The American songstress made her initial venture in comic opera last season, having previously appeared in grand opera in London, Paris, Rome and Brussels. The new opera is to be under the personal management of Joseph Weber, at whose theater its initial performance will be given on December 31.

Lillian Evans Blauvelt, singer, was born in Brooklyn, N. Y., daughter of Peter and Elizabeth Blauvelt. As a small child she evinced a decided talent for music; at five she began the study of "solfeggio," and at seven the violin; at eight she made her first appearance in public at Steinway Hall, New York. Her vocal training was under the instruction of Jacques Bouhy, and after his return to Paris she studied with him for several years. She then accepted an offer from the Théâtre de la Monnaie, Brussels, as première soprano légère, and made her debut in opera in "Mireille," with such success that she was encouraged to learn other roles (Juliette, Margherita, Mignon, etc.), all of which were given; but, her health failing, she was compelled to cancel her contract and returned to her native land, where, after some months of rest, she again appeared in public with Anton Seidl in New York City. During the following years she sang in hundreds of concerts and oratorio recitals in the leading cities of the United States and Canada. In 1898 she went to Italy to study the language, and while in Rome heard that the soprano who was engaged to sing in the "Manzoni Requiem" (Verdi) had been taken ill, and, volunteering, learned the part in Latin in four days and acquitted herself with such success that she attracted the attention of Queen Margherita, who commanded her to sing at the Quirinal. During the autumn of 1898 she made debuts in Munich and London, after which followed a success-

ful tour through Germany, England, Austria, Hungary, Holland and Switzerland. In February, 1899, she was married in Rome, Italy, to William F. Pendleton, an American. From 1898 to 1904 Madame Blauvelt made annual tours through Europe and America, singing with the great orchestral and oratorio societies, and in addition had the distinction of singing before many royal personages in Europe, among the most prominent having been the late Queen Victoria, at Windsor Castle; His Majesty King Edward VII, at Buckingham Palace; Her Majesty Queen Alexandra, Princess Victoria, Princess Beatrice, Prince and Princess of Wales, Princess of Schleswig-Holstein, the Dowager Queen of Italy, Margherita, at the Quirinal, Rome; the late King Umberto, the King and Queen of Italy, and from several of these she has received recognition in the shape of jeweled decorations. Perhaps the greatest honor ever conferred upon any singer was bestowed upon Madame Blauvelt in Rome, on April 7, 1901—the decoration of the Order of St. Cecilia, presented by the oldest musical society in the world, the Royal Academy of St. Cecilia, which was founded in 1585. The order is a limited one, and in the history of the academy but seven others have been awarded the decoration, Madame Blauvelt receiving the eighth. She is the only English speaking person and the only woman who has ever been so honored in the 316 years of its history, and her name is carved on a marble tablet on a wall of the academy, a fitting tribute to her marvelous talents. Madame Blauvelt's voice is a high soprano, of very pure timbre and dramatic in quality; with this is united a musical intelligence which enables her to impart to the work its true interpretation; the range is from G to D—nearly three octaves.

The above extract, from the National Encyclopedia of America, gives a general outline of the career of the famous singer, and which shows what pluck, perseverance and push, combined with intelligence, hard work and application, will do for one who is determined to reach the highest rung on the ladder of fame.

Work seems to be Blauvelt's chief desire and ambition in life. Besides being a linguist of ability, speaking French, Italian and German, Blauvelt is also an accomplished violinist and pianist, and is an exceedingly clever raconteur.

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**CARL VISITING GUILMANT.**

William C. Carl is now visiting Alexandre Guilmant at his villa in Meudon, France, and making the final arrangements for the reopening of the Guilmant Organ School October 9. Mr. Carl will consult with M. Guilmant regarding the method and general plan of work for the coming season, which bids fair to open with a large enrollment of students, and far in excess of previous years. Mr. Carl has been spending some weeks in the Bavarian Alps, then an extensive tour in the Austrian and Italian Tyrol, crossing several of the famous passes, including the Stelvio, and continuing to Pontresina and St. Moritz before coming to Paris.

The latest addition to the faculty of the Guilmant School is S. Archer Gibson, organist of the Brick Church, Orange, N. J., who will lecture before the students on the "Making of Organ Specifications," a subject of large importance to organists, and of which Mr. Gibson has made a long study and careful research. The department of organ construction, under George Ashdown Audsley, is attracting wide attention, and especially so from the comprehensive and thorough manner in which it will be treated. The sale of Mr. Audsley's new book, "The Art of Organ Building," has been large, the edition already being almost exhausted. The other departments, under Clement R. Gale, Mus. Bac., Oxon.; Howard Duffield, D.D.; Gertrude Elizabeth McKellar, F. A. G. O.; Gustav Schlette, etc., will all receive careful attention as heretofore, while Mr. Carl himself will instruct all students on the organ. Mr. Carl is due to arrive in New York September 22 on the steamship Amerika and can be consulted after the 24th inst. at the school.

**Margaret Goetz Going to Los Angeles.**

Margaret Goetz will return tomorrow from Los Angeles, Cal., where she was called in June on account of the death of her brother. Miss Goetz will remain in New York until October 1. She is to close up her Carnegie Hall studio, and expects to go back to Los Angeles, where she has furnished a delightful studio. This coming season Miss Goetz will teach in the Conservatory of Los Angeles, and, as usual, will be in demand for her highly instructive song-lecture recitals. Miss Goetz expects to remain in Los Angeles for a year at least.

**Alice Sovereign's Voice Attracted Manager.**

Alice Sovereign, the newly discovered contralto, spent her girlhood in Rockford, Ill. It was in Pittsburg, however, that she first came into prominence as a public singer, and it was there that Loudon Charlton, the New York manager, chanced to hear her while a member of a church choir. So deeply impressed was the impresario that he promptly made a contract with the young singer covering a term of years.

Cecil Fanning will give a song recital in Akron early in the season.

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**E. BERTHA YOCUM AND****THE LESCHETIZKY METHOD.**

One of the most competent and successful teachers of piano playing in Philadelphia is E. Bertha Yocum. In these days of modern piano playing one hears much of the Viennese master, Leschetizky, and his method, which numbers among its devotees such celebrated artists as Essipoff, Stepanoff, Paderewski, Mark Hambourg, Gabrilowitsch and many others.

Leschetizky pupils and Leschetizky schools in this country, like the Liszt pupil and the Mayflower ancestor, sug-



E. BERTHA YOCUM.

gest an endless chain, with some spurious links. But when one has had the great advantage of six years' study with an authorized and legitimate exponent of this method, as Miss Yocum has had, the genuine musical understanding and culture is apparent to all who can distinguish between the good and the bad. For six years Miss Yocum was student and associate of the late Melame de Wienzkowska, who was the founder of the first Leschetizky school in America. Mme. de Wienzkowska was one of the first assistants of Leschetizky in Vienna. She taught for him for seven years, preparing over four hundred pupils for him. It is worthy of special notice that Mme. de Wienzkowska received her entire training from the master him-

self, and in her teaching she was faithful to impart both the letter and the spirit of the master.

Mme. de Wienzkowska came to New York City in 1896, as the principal and authorized assistant of Leschetizky in America.

It may be of interest to the patrons of Miss Yocum to read the testimonials of Leschetizky to Mme. de Wienzkowska, as follows:

"DEAR MADAM MELANIE—It would greatly please me if my name, which you wish to bestow on your school of piano playing, would bring you good fortune. It is certain that during the years of our united studying and our united teaching, you have acquired such experience as enables you not only to be a successful concert player and to instruct according to my method, but also with ability to conduct a school of music. With talent such as you possess artistic development is ever progressing. For your courageous enterprise accept my best wishes. They will always follow you. I am perfectly aware that many and various persons whose knowledge is little or nothing, misuse my name, but you, I know and expect, will do it honor. With heartiest greetings from myself and wife, I am, as ever,

Yours sincerely devoted,

"(Signed) THEODOR LESCHETIZKY."

"It gives me special pleasure herewith to declare Mme. Melanie de Wienzkowska to be one of my best pupils and one of the most excellent representatives of my system.

"She has fully made her own my method and my principles of touch, technic and mode of presentation (Vortragsweise). Her success as a piano virtuosa and teacher is eminent. I trust it may follow her wherever she may have the opportunity to exercise her twofold qualifications. Whereas, in the case of Mme. de Wienzkowska, true talent is combined with absolute knowledge and ability, the most brilliant results must follow. It is my sincere wish that these few lines, written with honest conviction, may be of service as a recommendation to my young friend and pupil in her career as artist and teacher.

"(Signed) THEODOR LESCHETIZKY."

"Vienna."

Miss Yocum became one of the first pupils of this splendidly equipped teacher, and continued her studying and close association with Mme. de Wienzkowska until the death of this brilliant woman in 1905.

Having passed entirely through the curriculum of the piano department, together with the course in harmony, in the Philadelphia Musical Academy, Miss Yocum holds testimonials of the highest order from this school, after which she was awarded the piano instruction certificate of the American College of Musicians of the University of New York, together with the Academic Equivalent certificate of the University of New York, for literary qualifica-

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tions. In addition to this, Miss Yocum has been a private student of theory, counterpoint, fugue and composition.

All who are conversant with the Leschetizky method or system know that to teach it means to employ a running accompaniment of harmonic analysis, theory and chord analysis, and of musical insight, based on cause and effect. Miss Yocum makes practical application of all these principles in her teaching of the method, and the results are proving her to be one of the few legitimate exponents of this excellent method, not of piano technic, but of piano playing, of interpretation with the question of technic applied to this end. Miss Yocum will open her studio in the Fuller Building, 10 South Eighteenth street, Philadelphia, Pa., on September 15.

Bruno Huhn, who spent the summer at Southampton, L. I., dedicated a new organ July 22 in the beautiful country residence of James Lawrence Breese. Immediately after the dedication of this new instrument Mr. Huhn was engaged for eight Sunday afternoon recitals, at which the organist had the assistance of other artists. Among those who appeared with him were Charles Schuetze, harpist; Louis Heine, cellist; Hubert Arnold, violinist; Mrs. Grenville Snelling, soprano, and Gwilym Miles, baritone. Mr. Huhn also gave three recitals in the Art Museum of Southampton, owned by Samuel L. Parrish. September 12 is the date Mr. Huhn has fixed for the reopening of his studio, at 58 West Fifty-seventh street.

#### Wirtz Piano School.

The Wirtz Piano School begins its ninth season Monday, September 10. The usual series of recitals and musicales will be given during the season. The teachers' class in methods affords an excellent opportunity for those who desire to fit themselves for teachers, for thorough training, and for the practical application of their work in teaching. Other specialties are technic, musical interpretation, accompanying, harmony and theory.

Loretta de Lone, the harp soloist, who has been with the Empire Women's Orchestra, of Boston, at the Hotel Rudolf, Atlantic City, this summer, will return to her New York studio about September 15. By securing Miss de Lone, the management of Hotel Rudolf added greatly to the interest of the program, and her playing was greatly appreciated by the guests.

#### MUSICAL BREVITIES.

Irwin E. Hassell has been engaged to take sole charge of the piano department of the new Brooklyn Conservatory of Arts, located in the Knapp Mansion, under the direction of Rivers & Schryners. Other prominent musicians will be chosen to fill the other professorships.

Samuel Bowden Moyle announces the reopening of his studios for voice training September 10, 39 West Twentieth street. Former pupils are requested to secure their choice of hours for lessons as early as possible, for the season promises to be a very busy one with this successful teacher. Many of his professional pupils occupy prominent positions in church and concert circles.

Riccardo A. Luchesi, pianist, teacher and litterateur, formerly of San Francisco, who had the misfortune to lose all he possessed in the earthquake, is making himself known in New York musical circles, and it is probable a concert for his benefit will be arranged.

S. Reid Spencer, organist and teacher, a member of the Manuscript Society of New York, is connected with the New York School of Music and Arts, West Ninety-seventh street, Ralfe Leech Sterner, director. Leon C. Klingberg, one of his composition pupils, has composed a very creditable minuet and valse, published by Robin Ellis.

Dr. F. D. Lawson, Mrs. Lawson and pupils have returned from a ten weeks' trip to Europe, during which they visited France, Switzerland, Italy and England, returning via Montreal. They spent a month in Paris, where Dr. Lawson took daily vocal lessons of De Reszke and enjoyed the National Opera. He anticipates a very busy season, and hopes to return to Paris next season with a larger class.

Dr. B. Merrill Hopkinson gave his tenth annual "fresh air concert" for Baltimore children at The Checkley, Prout's Neck, Me., August 15. A. L. Ryser at the piano. He sang songs by Parker, Massenet, Strauss, Handel, Lully, Somervell, Rogers, Martine and Andrews, sixteen in all, supplementing these by encore songs by Damrosch and others. The voluntary contributions amounted to \$80, which he forwarded to Baltimore. September 6 he leaves Maine, returning to Baltimore, where he expects even a busier season than that of last year.

Elizabeth Patterson, the soprano and vocal teacher, will be at 41 West Eighty-fourth street to meet and arrange

hours for pupils until the opening of her studio September 15.

#### Artists and Production for "Madam Butterfly."

There's one man not at all concerned in the musical hornet's nest stirred up over the Puccini operas that are to be a feature of the coming opera season, and that is Henry W. Savage. Months ago Mr. Savage saw the possibilities of the Italian composer's Japanese lyric tragedy, "Madam Butterfly," and secured the exclusive rights in English. He made three trips to Europe especially to hear the opera, engaged most of his company abroad, and is now pushing the work on the production to be ready for rehearsals when Conductor Walter Rothwell and the foreign singers arrive this month.

Mr. Savage believes "Madam Butterfly" offers unusual opportunities for picturesque stage effects and expects to give the opera a most distinctive Japanese setting.

While the Puccini score for "Madam Butterfly" is described as a work of remarkable delicacy and beauty by reason of its Oriental coloring, it is so stirringly dramatic and severe on the artists that in order to give eight performances a week Mr. Savage has found it necessary to provide a triple cast. Among the artists engaged are several who promise to be vocal surprises. The three sopranos for the title role are Elza Szamossy, Adelaide Norwood-Brandt and Louise Janssen. Szamossy is the Hungarian prima donna whom Puccini himself, after hearing her performance in Budapest, declared was the best Butterfly in Europe. She has been the leading singer at the Budapest Royal Opera for the past two seasons. Madame Norwood-Brandt was a well known dramatic soprano in the Savage English Grand Opera Company before she went abroad three years ago. Louise Janssen is a Denmark prima donna, who, like Destinn singing the role of Butterfly in the Covent Garden production, has made her greatest success in the heavy German opera roles. She has sung two seasons at the Grand Opera in Paris. Harriet Behnee, Estelle Bloomfield and Rene Vivienne, the three contraltos, will also be new to America. Behnee comes from the German Opera Comique in Berlin, and Bloomfield has been singing at Dresden. Both are from New York, but never sang professionally in this country. Miss Vivienne has been singing in Vienna.

The leading tenors will be Francis MacLennan, from the Savage "Parsifal" company, and Joseph F. Sheehan, from the English grand opera company. The two leading baritones will be Winfred Goff and Thomas David Richards, also from the Savage opera company. The minor roles will be filled by the pick of the Savage vocal forces.

The conductors will be Walter Rothwell, remembered for his work with the English "Parsifal" company, and Alfred Feith, from the Royal Opera in Berlin. The concertmaster will be Pietro Marino, leading first violinist of the Italian orchestras at the Opera in Milan and Naples, and was engaged as concertmaster for the famous Mascagni Orchestra. The opera will be played by sixty-five musicians, the same number used when "Madam Butterfly" had its premiere at La Scala in Milan.

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## CONCERT AT FAR ROCKAWAY.

THE GROVE CLUB,  
FAR ROCKAWAY, L. I., August 27, 1906.

A concert under the direction of Hans Kronold, the cellist, who on this occasion appeared also as expert accompanist in "A Persian Garden," at the Grove Club, August 25, was most interesting and successful. The program was declared the best ever given to the members of this club, who know what good music is. Michael Banner played Sarasate's "Zigeunerweisen" with brilliancy, and with Mrs. S. Salomon and Kronold, the Mendelssohn trio, op. 49. This was so heartily applauded that the last movement had to be repeated as encore. Mr. Kronold met with his usual ovation, delighting his audience with a finished performance of "Le Cygne," a Chopin nocturne, and Popp's "Vito." The second portion of the program consisted of "In a Persian Garden," with Hans Kronold at the piano, as before stated. May Penfield was the soprano, Katherine Dewey-Hanford the contralto, Albert Quesnel the tenor, and L. F. Haslanger the bass. Mrs. Hanford's singing was a delight to the audience. Mr. Quesnel's singing of "Moon of My Delight" was highly artistic. Baritone Haslanger became a favorite, singing an encore, and his work in the "Garden" was very musicianly. A great surprise to the singers and audience was the masterly interpretation of the difficult piano part of the Lehmann work by Hans Kronold, who has made his reputation as solo cellist, but proved on this occasion that he is fully as capable as a pianist, as well as musical director. Bertrand Fox rendered efficient aid as accompanist of the first part of the program.

## Kronold as Coach.

Hans Kronold intends to devote a great portion of his time to coaching and accompanying artists during the coming season. He has been greatly encouraged in this field by the success he met with when he gave ten lecture-musicales during the Lenten season of 1906, illustrating the music at the piano, and accompanying the various soloists. Mr. and Mrs. Kronold were the guests on a three days' trip on the yacht of Captain Imlach, Franklin B. Ware, the architect, and Mrs. Ware, also being of the company. Returning, Mr. Kronold resumes his regular practice, and making engagements for the season, which promises to be his best.

## New Piano Compositions.

J. Louis Von der Mehden, Jr., has just issued two books (his op. 5) of piano compositions in the small and useful forms.

Von der Mehden possesses the lyrical gift in liberal measure, and the dozen pieces in the two books abound in felicitous touches of melody and graceful musical sentiment. Added to his easy flow of thematic inspiration, Von der Mehden possesses also the inestimable advantage of ripe and tactful musicianship, and, in consequence, his

works are not only pleasing to the ear, but they answer as well to the most finical artistic requirements. Teachers will find in the op. 5 of Von der Mehden rich material for instructive purposes, as the music is of the kind from which the pupil not only learns, but also derives pleasure. Von der Mehden publishes his own compositions at 26 O'Farrell street, San Francisco, Cal.

## Birdie Blye Programs.

The following are three of the programs that Madam Blye has arranged for her recitals this season. As these are selected from but a very small part of her repertory, she will enlarge and vary them as occasion may require.

Fantaisie, C minor ..... Bach  
Sonata, op. 22 ..... Schumann  
So rasch wie möglich, Andantino, Scherzo, Rondo.  
Fantaisie, Op. 49 ..... Chopin  
Etude, op. 10, No. 3 ..... Chopin  
Scherzo, op. 39 ..... Chopin  
Carillon ..... Liapounow  
Berceuse ..... Ljadow  
Der Spring quell von Bachtischlaraf ..... Arensky  
Waltz in A ..... Tchaikowsky  
Polonaise from Eugene Onegin ..... Tchaikowsky-Liszt

Fantaisie and Fugue, G minor ..... Bach-Liszt  
Sonata, B flat ..... Scarlatti  
Variations Serieuses ..... Mendelssohn  
Ballade, G minor ..... Chopin  
Prelude, A flat ..... Chopin  
Prelude, B flat ..... Chopin  
Barcarolle ..... Chopin  
Invitation to the Dance ..... Weber-Tausig  
The Princess ..... Grieg  
Etude in F ..... Neupert  
Etude in B minor ..... Neupert  
Dornröschen Paraphrase ..... Tchaikowsky-Pabst

Intermezzo, op. 118, No. 1 ..... Brahms  
Intermezzo, op. 117, No. 1 ..... Brahms  
Sonata, op. 37 ..... Beethoven  
Impromptu, A minor ..... Rubinstein  
Romanze, op. 44, No. 1 ..... Rubinstein  
Mazurka, op. 75, No. 10 ..... Rubinstein  
Barcarolle, A minor ..... Rubinstein  
Lesinka, from The Demon ..... Rubinstein  
Die Forella ..... Schubert-Heller  
Arion ..... E. R. Kroeger  
Romanze ..... Schumann  
Tu m'attires, op. 2, No. 8 ..... Henselt  
Arabesques sur des Themes des J. Strauss, An der Schönen  
Blauen Donau ..... Schütz-Evler

## Wiley in Maryland.

MOUNTAIN LAKE PARK, Md., September 1, 1906.

Clifford Wiley, the New York baritone, a great favorite here, and consequently a regular annual soloist at the Mountain Lake Chautauqua, made many new friends through his fine singing. It seems his voice was never in as good condition. August 29 the musical season closed with a big Grand Army Day, a large chorus and orchestra, under Silas G. Pratt, flags everywhere, with Mr. Wiley as soloist.

A charming concert was that of August 26 at Loch Lynn Hotel, Loch Lynn, Md., high up on the mountain top. The great ballroom was packed to hear Clifford Wiley, soloist, and the orchestra, under Herman Rakemann, director. Mr. Wiley sang "For All Eternity," "The Palms" and numerous encores, repeating his Mountain Lake experience in popularity. The orchestra played works by Weber, Wagner, Elgar, Donizetti and Mozart, and a fine audience listened most appreciatively.

## Tenth Season for the Von Kunits Quartet.

The Von Kunits String Quartet, of Pittsburg, will enter upon its tenth season this autumn. At some concerts this winter the quartet will have the assistance of Emil Paur (conductor of the Pittsburg Orchestra) as pianist. The personnel of the quartet, composed of soloists of the Pittsburg Orchestra, will be: Luigi von Kunits, first violin; Leo Altman, second violin; Jean de Backer, viola, and Henry Bransen, violoncello.

## The Goodrichs at Lake George.

A. J. Goodrich and Mrs. Goodrich are enjoying an ideal vacation at Lake George.

De Witt C. Garretson, recently choirmaster at St. Peter's Episcopal Church, Perth Amboy, N. J., has accepted a position in Parkersburg, W. Va., where he will act as choir-master and organist at Trinity Episcopal Church with a vested choir of forty mixed voices, conduct the Wednesday Musical Club of forty women's voices and the Y. M. C. A. Glee Club of twenty-five men's voices. The choir and the women's club will give concerts, with professional artists assisting, during the season, and Mr. Garretson will find himself busy with these various organizations.

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## CHICAGO.

CHICAGO, Ill., September 1, 1906.

**The Thomas Orchestra.**

This is the last week of the Thomas Orchestra at Ravinia Park, where there will be sorrow in many hearts that have been made glad heretofore by much fine music. Tomorrow night will be the last of this series of summer concerts, but the many North Shore lovers of music may take heart of grace, for in November Mr. Stock and his men will return to Ravinia, and six concerts will be given in the theater on various evenings during the season. Last Tuesday was "Symphony Night," and the orchestra presented four symphonies on an instalment plan, by playing one movement from each. The first was drawn from Schumann's B flat symphony; Tchaikowsky was represented in the second and third movements by the andante of his E minor symphony and the allegro con grazia of the "Pathétique," and the finale Mr. Stock gathered from that picturesque collection of pieces which Goldmark, its composer, entitled "A Rustic Wedding" symphony. All these movements were played by the orchestra with the fine skill which has long been associated with its performances. The interest of the evening's music was enhanced by the playing of Chopin's E minor concerto by Glenn Dillard Gunn, who gave an interpretation of the work which was characterized by real artistic finish and refinement. Chopin's composition is exacting, if only for the fact that the burden of interest lies almost entirely upon the efforts of the soloist, for any attraction from the orchestral side is attenuated well nigh to the point of non-existence. Mr. Gunn displayed a fluent technic, and a lively appreciation of the poetical qualities which abound in Chopin's work, thereby achieving well deserved success. The concert concluded with Wagner's "Walkürenritt," admirably played by the orchestra.

**A Weber Festival.**

Frederick Stock, the Thomas Orchestra and Walter Spry celebrated a Weber festival last Thursday evening at Ravinia Park, by devoting the entire first part of a program to works by the composer of "Der Freischütz." Precisely why Weber was singled out for this distinction is not quite clear, for the writer is under the impression that such celebrations are usually connected with the birth anniversaries of great composers, and Weber was not born in August,

but in December. Whatever may have been its *raison d'être*, the occasion was one of interest and enjoyment.

Mr. Spry gave a performance of the familiar concert-stück which was distinguished for musicianship and brilliance of execution. No Weber celebration could afford to omit the recognition of that composer's influence upon piano music, as well as upon dramatic and orchestral composition, and Mr. Spry's choice of the concertstück was as happy as was the artistic interpretation which he gave to the work. As was right and fitting, the audience expressed its appreciation of the performer's efforts by hearty applause, and Mr. Spry was constrained to reappear and deliver an arrangement of the "Evening Star" air from Wagner's "Tannhäuser" as an additional number.

The orchestra acquitted itself with much distinction in the overture to "Euryanthe" and Weingartner's arrangement of the "Invitation to the Dance." That this transcription is diabolically clever no one can deny. It takes the various themes of the waltz and jams them on the top of each other so that they are heard simultaneously as well as successively. Had there been more themes Weingartner would probably have been able to tuck them comfortably in with the rest; but although this is exceedingly ingenious it may be rather exasperating to those respecters of artistic principle who still imagine—how stupid of them!—that the composer was likely to know better what he wanted than any arranger. The second part of Mr. Stock's program opened with the ballet music to Massenet's opera "Le Cid," a composition which is generally charming and only occasionally commonplace. Two members of the orchestra—A. Quensel, flutist, and A. Barthel, oboist—played a fantasia on themes from Rossini's "William Tell," which, if it did not inspire one with any unquenchable longings for a revival of this species of composition, served, nevertheless, to display to considerable advantage the admirable qualities of the two soloists. The concert was brought to its conclusion by a brilliant performance of Tchaikowsky's "Caprice Italien."

FELIX BOROWSKI.

**MORE CHICAGO NEWS.**

Wilhelm Middelschulte, the eminent organist, has been meeting with many triumphs in Germany, in which country

he has been giving recitals. In Dresden Mr. Middelschulte gave a program containing three works of Bach, an andante of Mozart, Liszt's "Angelus," Saint-Saëns' D flat fantasia, a concert piece by Louis Thiele and his own "Passacaglia" and the intermezzo from his organ concerto. Both the public and press were highly enthusiastic. The Dresden Anzeiger speaks in glowing terms of "the brilliant technic, effective registration and complete mastery of the beautiful Jehmlich organ." Of Mr. Middelschulte's composition, the Anzeiger said: "The works were most praiseworthy, containing very interesting characteristic combinations and effective, powerful climaxes."

Alfred Sittard, a pupil of Mr. Middelschulte, has been also giving recitals in Dresden and meeting with much success.

At the last concert of the Thomas Orchestra at Ravinia Park, which will be given tomorrow (Sunday) the orchestra will play the "Rienzi" and "Meistersinger" overtures of Wagner, the scherzo from Beethoven's "Ninth" symphony, the theme and variations from Haydn's "Kaiser" quartet, Liszt's second rhapsody and the "Festival March" of Hugo Kaun. Bruno Steindel, cellist, will be the soloist.

Ludwig Becker was the soloist at the Wednesday concert of the Thomas Orchestra. He played Sarasate's "Zigeunerweisen."

Sousa's new military comic opera, "The Free Lance," opens tomorrow evening at the Illinois Theater.

The concerts given by Walter Damrosch at Ravinia Park are officially declared to have been heard by 746,862 people.

A young Russian violinist, Ida Cohn, has been meeting with much success at the concerts of the Ellery Band at the Coliseum.

John B. Miller, tenor, whose singing has gained him so many admirers, has been engaged to sing in the two Christmas performances of "The Messiah," to be given by the Apollo Club.

Yvette Guilbert and Albert Chevalier will be heard in Orchestra Hall September 17.

Regina Watson's talented young pupils, Paloma and Karla Schramm, played a very interesting program before a choice audience of musicians and music lovers at Pine Lodge, Holland, Mich., Mrs. Watson's summer residence.

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The children gave unalloyed pleasure with the artistic performance of compositions by Bach, Beethoven, Schumann, Chopin and Liszt.

An interesting concert of Irish songs was given last Tuesday in Mandel Hall by Mr. and Mrs. Thomas Kelly. This performance was the last of the summer series instituted by the University of Chicago.

The music committee of the Apollo Club, Harrison Wild, director, will meet next Thursday night to hear applicants for active membership. The initiation fee has been suspended this year and active members are only required to pay the annual dues of \$5.

The management of the Apollo Musical Club, of Chicago, announces the following works to be presented during the season 1906-7 and artist engaged:

December 25 and 27, 1906, "Messiah" (Handel)—Genevieve Clark Wilson, soprano; John B. Miller, tenor; Christine Miller, alto; William Harper, bass.

February 12, 1907, "Dream of Gerontius" (Elgar) and "Thirteenth Psalm" (Liszt)—Isabelle Bouton, mezzo-soprano; Ellison van Hoose, tenor; Gwilym Miles, baritone.

April 15, 1907, "St. Matthew Passion" (Bach)—Corinne Rider Kelsey, soprano; Nicholas Douty, tenor; Janet Spencer, contralto; Hans Schroeder, baritone; Herbert Witherspoon, bass.

#### Thomas Orchestra Season.

The sale of tickets for the sixteenth season of the Theodore Thomas Orchestra will open next Tuesday morning in Orchestra Hall. There will be twenty-eight concerts on Friday afternoons and the same number on Saturday evenings. Frederick Stock will be the director, and the first concert will be given October 12. An exceptionally large season ticket sale is expected and the renewal of subscriptions by last year's holders is already the largest on record.

Among the list of soloists already engaged are the following:

Vocalists—Madame Schumann-Heink, Louise Homer, Aloys Burgstaller, Herbert Witherspoon, Madame Galski. Pianists—Fannie Bloomfield Zeisler, Moriz Rosenthal, Josef Lhevinne.

Violinists—César Thomson, Alexander Petschnikoff, Maud Powell.

'Cellist—Josef Hollman.

#### Maestro Decsi to Resume Teaching.

Max Decsi, teacher of many prominent artists before the public in church, concert, opera and social life, who has passed the summer on his estate at Sea Cliff, L. I., will again be permanently in his Carnegie Hall studio September 15.

#### Godowsky in Austria-Hungary.

Leopold Godowsky, that all conquering pianist, who has carried his series of pianistic victories to every country in Europe within the past half dozen years, met with his customary triumphant success in Austria and Hungary, as the following batch of extraordinary press praise will prove:

It is hardly necessary to mention that also on this occasion Godowsky's artistic merit met with all the enthusiastic applause it so well deserved.—Neues Pester Journal, March 4, 1906.

Godowsky, the Polish virtuoso, astounded his audience, as usual, and chiefly in Liszt's "Campanella" and in the etude for the left hand, written for him by Felix Blumenfeld.—Pester Lloyd, March 4, 1906.

Godowsky is not a mere conjurer at the keyboard; he is more, he is a highly intellectual musician. With him the pure lines of the musical work can be always followed, the themes stand out distinct and plastic, and his interpretation is faithful in the highest degree.—Arbeiter Zeitung, Wien, February 11, 1906.

Godowsky has just given three concerts in Vienna, the tickets for which were all sold out. Through these concerts his pianistic fame, already very great, has risen immeasurably. What he played at these concerts and how he played, appears to me to be the ne plus ultra of piano playing.—Pester Lloyd, February 13, 1906.

Godowsky is simply a marvel; only Karl Tausig in his best days ever played with such astounding clearness.—Pester Lloyd, January 18, 1905.

At the last Philharmonic concert we had the opportunity of recognizing in Leopold Godowsky one of the most gifted among the piano titans of the present day. This evening, at his own piano recital, we perceived him to be a musician of noblest conception, of deep feeling and of ardent temperament.—Politisches Volksblatt, Wien, January 7, 1902.

In his second concert Leopold Godowsky performed some great feats on the piano. Among other things he played Chopin's etude in G sharp minor, op. 25, No. 6, in thirds (arranged by himself for the left hand), a mere bagatelle for him. As he played it, it seemed so easy; it was only gradually that the piled up difficulties seemed to dawn upon his audience; then they recalled him again and again and tried to get him to repeat it.—Deutsches Volksblatt, Wien, April 29, 1906.

We cannot pass by the events of the past week without making mention of the tumultuous enthusiasm which Godowsky called forth at his concert.—Deutsche Zeitung, Wien, March 18, 1906.

At his second concert, Leopold Godowsky seemed to be in a particularly happy mood. He kept his audience spellbound with his finished technic and the subtle gradations of expression in his playing, and astounded them by the plastic outlines and the poetic feeling with which he endowed Brahms' sonata in F minor. But the two most effective numbers of the program were certainly Liszt's "Campanella" and Godowsky's concert arrangement of Strauss' "Beautiful Blue Danube Waltz," which were played in a truly masterful manner.—Sonn. und Montags Zeitung, Wien, April 2, 1906.

Of all pianists only Leopold Godowsky showed himself again to be a talent of the highest order, of great fascination, of marvelous attainments and of great individuality.—Wiener Hausfrauen-Zeitung, Wien, April 4, 1906.

Godowsky is regarded as the greatest piano technician of today,

who performs all sorts of conjuring tricks on the piano; his incredible playing in thirds and sixths, his long drawn out trills and his pearly running passages simply fill us with amazement. . . . He has arranged a number of old pieces by Rameau, Dandrieu, Lully, Corelli and Locilly, with which he was extremely successful with his audience. The applause reached the form of an ovation after "Campanella," and the "Mephisto Waltz," by Liszt, and after a waltz paraphrase on Strauss' "Blue Danube," by himself.—Sonn. und Montags Courier, Wien, January 1, 1906.

As regards technic, nothing is impossible to him; but this time he made no effort to astonish us; he treated his technic as a respectable man looks upon his honor, as a thing which one does not vaunt, but which is there when wanted. Some pieces of old French composers he had subjected to modern technical treatment before placing them under the glaring electric light of the concert hall. As a Chopin player he pleased me most. He had hit upon the idea of playing the twenty preludes of Chopin, op. 28, in their regular order. That he could do this without causing his hearers to feel either fatigue or satiety is an evidence of the infinite variety of his style. In these pieces he proved himself a poet at the piano.—Wiener Allgemeine Zeitung, January 1, 1906.

Godowsky's first concert gave him an opportunity of displaying his marvelous versatility as a performer. Chopin's preludes, Liszt's B minor sonata, and various arrangements of French composers in the time of Rameau and Lully were all most effectively given and called forth unbounded admiration.—Neue Musik-Zeitung, Stuttgart-Wien, March 6, 1906.

Leopold Godowsky, the eminent pianist, appeared again yesterday before our music loving public. He opened his program with a masterly interpretation of Beethoven's interesting thirty-two variations in C minor. His soft and delicate touch indicated at once that he was especially in sympathy with Chopin's music. He had made an abundant and beautiful selection from it. He played the barcarolle, the impromptu, op. 61; the polonaise, op. 44; a waltz and two etudes in a manner that showed how thoroughly he comprehends and how sympathetically he interprets him. The "Capriccio" and "Rhapsody" of Brahms, as well as his own new arrangements of old pieces by Rameau, Dandrieu and Locilly, etc., were much appreciated and warmly received. Liszt's "Campanella," "Gnomesreigen" and the "Spanish Rhapsody" were magnificently played, and at the close, in answer to many recalls, Godowsky played some additional selections. It will always give us intense artistic pleasure to have this eminent artist and master of the keyboard in our midst.—Fressburger Zeitung, March 6, 1906.

It is pleasant when hearing so many pianists who are relatively good, to refer to some one who is absolutely excellent. I speak of Leopold Godowsky, whose playing is masterly and who again seems to have developed quite new and vital powers. Brahms' tenderly sad romance, from the sonata, op. 5, in F minor, he played in a remarkably soulful and poetic way. The scherzo, rückblick and the finale could not possibly be played with more splendor and richness of tone, or with more brilliant plasticity.—Die Zeit, Wien, March 10, 1906.

Godowsky played Beethoven, Brahms, Chopin, Liszt and one or two novelties by W. Metzl. His readings were distinguished by magnificent execution and wonderful touch, ranging through all the gradations from the most delicate pianissimo to the most powerful fortissimo.—Oesterreichs Illustrierte Zeitung, March 11, 1906.

Emma Heckle, one of the successful singing teachers of Cincinnati, has resumed her work in that city, after a pleasant summer with friends at Far Rockaway, Tarrytown, N. Y., and Spring Lake, N. J.

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## SPOKANE.

SPOKANE, Wash., August 22, 1906.

There is considerable rivalry between the two bands engaged to furnish music at the Spokane Interstate Fair, which will open September 24, continuing two weeks. Prof. H. E. Reemer, director of the Inland Empire Band, has one week and Kirchner's Spokane Band has the other. Under the contract the musicians will perform eight hours a day, the time to be distributed at the discretion of the fair managers, and the bands are to participate in one parade a day if called upon. Each band will have at least sixteen musicians in uniform, and extra men will be paid \$6.50 a day. The Spokane Interstate Fair is the annual harvest festival period for Eastern Washington, Northern Idaho, Western Montana and Southern British Columbia, and the exhibitions are declared to be the most successful in the Pacific Northwest.

Alexander Saslavsky, concertmaster of the New York Symphony Orchestra, has come to Spokane to visit his friend, Eugene Bernstein, the Russian pianist, who is passing the summer here. Assisted by a flutist, who is expected from Boston, or New York, the two musicians will give a series of chamber concerts in Spokane in September, Mr. Saslavsky having direction also of the opening concert of the Wagner Club next month, when Beethoven's "Kreutzer Sonata" will be presented. The concertmaster has brought with him his collection of old violins, valued at \$5,000.

Carlo A. Sperati conducted a concert by the Luther College Band and Chorus, of Decorah, Ia., at Central Christian Church, August 7, when he was assisted by Emma Theoline Loe, soprano, who sang "Mine, Still Mine" with fine effect. The feature number by the band and chorus was Max von Lenz's "In the Viking's Domain," in addition to which were folksongs and a well arranged program of classical numbers. The attendance was large.

George Anderson has gone to New York City to continue his musical studies. He has a strong tenor voice, and according to Francis Walker, formerly of London, England, who has opened a studio, Mr. Anderson gives promise of a brilliant future on the operatic stage.

The Spokane Ladies' Quartet, composed of Mrs. C. C. McSachran and Mrs. Wilbur Walker, sopranos, and Mrs. Dayton Stewart and Mrs. Fred Deriemer, altos, has been

invited to take part in a concert at Ritzville late in September.

Mrs. F. J. Whaley gave a series of musicales this week in honor of Mrs. Beatrice Dietrick, lyric soprano, who has just returned to Spokane from Paris, France, where she studied under Madame Marchesi. Mrs. Dietrick's home is at Salt Lake City.

Mrs. H. L. Lilienthal, of Spokane, is the composer of "When the Lights Grow Dim," which will be published the latter part of this month by a Chicago music house.

## Tom Daniel Engaged for Worcester Festival.

Tom Daniel, the basso, who has within a few years won undisputed rank among the best basses, is an Englishman by birth, but came to this country when a mere youth. He first studied with George J. Parker, the Boston tenor, later going to the eminent basso, Myron W. Whitney, for lessons, and he had the honor of receiving the first singing lesson Mr. Whitney ever gave.

Later he went to Europe and studied with Vannuccini in Florence, Italy, and coached in oratorio with Frederick Walker in London, and other well known singing teachers abroad. He sang with great success at some of the leading festivals in Great Britain during his brief stay there, but receiving a very tempting offer to return to America to sing in opera, he accepted it and remained on the stage four years, leaving it one season ago to devote his entire time to concert and oratorio. He sang a few important engagements last season with such success that he has already booked a number of important engagements for next season, among them the Worcester Festival, Brooklyn Choral Society (Dvorak's "St. Ludmila"), Minneapolis Philharmonic Society ("Messiah"), Arion Musical Club, Milwaukee ("Messiah"), Cleveland, Ohio ("Judas Macabaeus"), etc. He is essentially an interpreter of oratorio, of which he has been an earnest student, but he also has an extensive repertoire of arias and songs for recital and concert work.

THE MUSICAL COURIER news now is confirmed that August Spanuth, the former critic of the New York Staats-Zeitung, has been engaged as a piano instructor at the Klindworth-Scharwenka Conservatory in Berlin.

## Saar on His Way to Cincinnati.

Louis Victor Saar, the composer and teacher, arrived from Europe Monday of this week, and after farewell calls on a few friends started with his family for Cincinnati, where he is to begin his work in the Cincinnati College of Music next week. Many New York musicians will regret to lose the society of this agreeable man and accomplished musician, but the offer from Cincinnati was too alluring to be resisted. Mr. Saar passed his vacation in Berlin and Leipsic and at his old home at Lindau, in Bavaria. While in Leipsic he arranged to have some new piano music published by F. E. C. Leuckart and D. Rahter. Simrock, of Berlin, will publish some vocal duets by Mr. Saar. In Cincinnati Mr. Saar and his family will occupy a charming house with grounds in the suburbs, and no doubt life there will be a pleasant contrast from living in an apartment in New York City.

## Alice Merritt-Cochran to Sing Rossini's "Messe Solennelle."

Another recent engagement for Alice Merritt-Cochran is with the Washington Choral Society, Washington, D. C., Sydney Lloyd Wrightson, conductor, to sing the soprano solos in Rossini's "Messe Solennelle," on March 5, 1907. Owing to illness in her family, Mrs. Cochran was compelled to give up the important engagement to sing at the Central Ohio Sängerfest, at Wheeling, W. Va., August 21 and 22. She has sung under the batons of many conductors, including Dr. Horatio Parker (being chosen by him to interpret the roles of the Queen and Angel in his own work, "St. Christopher"). Frank Damrosch, Walter Henry Hall, Joseph Pache and others. She returns from her summer home at Belmar, N. J., in October, ready to begin her season in oratorio and concert.

## Hekking as Man and Artist.

It is now two years since Anton Hekking, the great German cellist, has played in the United States, and many musicians are eagerly awaiting the return of this supreme artist for another tour of this country. The beauty of Hekking's tone, the precision of his fingering and his marvelous bowing combine to make him a master to whom all gladly make obeisance. Hekking's art is not stiff nor academic, and that is why the layman as well as the musician greatly admires his playing. Hekking, the man, is equally interesting. His frank, open, joyous nature speaks in every tone. Hekking will be the star at many concerts and recitals this coming season.

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# BAYREUTH IN 1876 AND 1906.

BY ARTHUR M. ABELL.—III.

How far Wagner was ahead of his time may best be realized if we stop for a moment and consider the musical conditions of 1838, when Wagner began to make his plans for operatic reform. With the death of Beethoven, Schubert and Weber, a reaction had set in and musical taste



MOTIL TELLS WHY.

had drifted into shallow water and sunk to a low ebb. Meyerbeer and the Italians, Rossini, Bellini and Donizetti, dominated the operatic stage; there was little interest in the symphony, and on the concert platform virtuosity was king. Liszt was in the zenith of his powers, holding all the world entranced with his dazzling feats of virtuosity, and this was the period that gave birth to his endless fantasies on Italian operas. Paganini was still alive, and the influence of his demoniacal personality was powerfully felt. Henri Ernst, Ole Bull, Camillo Sivori and other imitators of the greatest of all violin virtuosos were in high favor. Liszt's colleagues of the piano, Sigismund Thalberg, Henri Herz, Alexander Dreyschok and others, were also popular heroes of the day, and from their pens flowed a steady stream of transcriptions, ronds, airs with variations and similar brilliant, superficial, showy virtuoso pieces. The only one to keep alive the classic flame was Mendelssohn. The two great romanticists, Schumann and Chopin, were beginning to make their influence felt, but being specialists for the piano they did not interest Wagner, and produced no effect on him. In fact, Richard Wagner, the most egotistical composer that ever lived, took no interest in the creations of his contemporaries; he was a great student of the classics, particularly of Beethoven, and from Weber, the father of the romantic German opera, he profited greatly. He was also influenced by Meyerbeer, especially in the treatment of the orchestra. He soon broke with all traditions, however, and struck out for himself.

"Rienzi," his first important work, in which he made large concessions to the old operatic form, was a complete success in its première in Dresden, October 20, 1852. "The Flying Dutchman," which was brought out on the same stage a few months later, showed such a marked change in Wagner's tendencies that the public would not have it. The critics condemned it unmercifully, little realizing that this work was the beginning of a new operatic era, the first born of the father of the new music drama. Wagner composed "The Flying Dutchman" in the incredibly short time of seven weeks. Then followed "Tannhäuser," which was also first given in Dresden, in 1845. This, too, was unsuccessful. The public did not understand it and the critics found it lacking in melody, too heavily orchestrated and tedious through want of scenic variety. "Lohengrin," which had its première under Liszt's baton at Weimar, on Goethe's birthday, August

28, 1850, was more successful, thanks to its melodious character and novel pleasing harmonies. "Lohengrin" is to this day the most popular of all Wagner's music dramas. Next Wagner began work on the "Ring of the Nibelung." As I stated in the first of these articles, he conceived the idea of this music drama cycle years before, but he did not actually begin to compose the music of "Rheingold" until after the completion of "Lohengrin." It was just twenty years from the time he composed the first of the series, "Rheingold," in 1854, till he completed the last, "Götterdämmerung"; meanwhile he had written "Tristan and Isolde" and the "Meistersinger." The order in which Wagner's music dramas were written was as follows: "Rienzi," "Flying Dutchman," "Tannhäuser," "Lohengrin," "Rheingold," "Walküre," "Tristan," "Meistersinger," "Siegfried," "Götterdämmerung," "Parsifal." The first of these was brought out in 1842, the last just forty years later. Wagner had extraordinary strength of character and tenacity of purpose and in spite of all fiascos, attacks and dire necessity, he ever adhered to his art principles and went straight ahead, making no concessions. Pig-headed he unquestionably was; he made unnecessary enemies and was often his own stumbling block, but his faults were prompted by an unswerving, high, artistic purpose.

Continuing with the story of the "Ring," we find in the first act of "Siegfried" Alberich's brother, Mime, in a cave in the forest not far from the place where Fafner is guarding the ring, of which the dwarf hopes to get possession. He had found Sieglinde in the woods and had taken her to his cave, where she gave birth to Siegfried and then died. Siegfried, grown into a superb specimen of manhood, strong as a giant, enters the cave and demands a sword of Mime. He would fain go out into the world to seek his fortune, but he lacks a weapon. Mime's skill stands him in poor stead; the young Hercules breaks the sword the smith has made as if it were tinder, and tirades the poor dwarf for offering him such stuff as a weapon. Siegfried goes out into the woods again, and Wotan enters the cave as the Wanderer. He tells Mime how the pieces of Siegmund's sword, Nothung, which Sieglinde had given the dwarf, can be welded together. This can be done only by one who knows not the meaning of the word fear. Mime has long tried to mend the sword, but in vain, as he is a great coward. Siegfried is fearless, and Mime realizes that he is the one to weld and wield the sword. The dwarf determines to use him to get possession of the ring. Siegfried enters again. Mime gives him the broken sword, and the young hero welds it into a weapon that nothing can break. With it, on his first test, he cleaves Mime's anvil in twain. Mime takes him to Fafner's hole, knowing that Siegfried alone can slay the dragon, intending afterward to kill him with a poisoned drink.

Siegfried lies on his back in the forest and listens to the singing of the birds (Waldweben). He makes a flute of a reed and tries to imitate them, but failing in this, he blows a blast on his horn. This arouses Fafner. Siegfried is astonished at sight of the monster, but he feels no fear. He attacks the dragon and slays it. Siegfried is, as yet, ignorant of the ring and the magic cap, but in his fight with the reptile his hand becomes wet with its blood. He puts it to his mouth and sucks the blood away, when suddenly he understands the language of the birds. They tell him of the treasures in the cave, and he goes there and gets them. Alberich and Mime appear on the scene too late. Mime now tries to trick Siegfried, but through the birds he understands the dwarf's intent and kills him with a blow of Nothung. The bird now tells him of Brünnhilde, and as Siegfried longs for a companion, he bids his little feathered friend to show him the way and he will go to her.

Arrived at the fire mountain, the scene of her long sleep, he is intercepted by Wotan. A brief struggle ensues, in which Siegfried proves victorious. Wotan's spear, that once cleft Nothung, is broken in two, and the god disappears in flashes of lightning. Siegfried strides through the fire, awakens Brünnhilde, and claims her as his bride. The Walküre renounces the cold and distant splendor of the gods and becomes a woman of earth and a wife.

The cast of "Siegfried" this year was as follows:

Siegfried.....	Ernst Kraus
Mime.....	Hans Breuer
Wotan, Wanderer.....	Theodor Bertram
Alberich.....	Max Dawson
Fafner.....	Carl Braun
Erda.....	Madame Schumann-Heink
Brünnhilde.....	Ellen Gulbranson
The Forest Bird.....	Emilie Feuge-Gleiss

Kraus was magnificent. Siegfried is his best role, and, indeed, he has just the qualities we associate with this strong, impetuous, innocent, fearless young hero of the forest. His delineation of the part is intensely dramatic and heroic, and though his voice lacks soul, it fills the requirements otherwise to perfection.

The Mime of Hans Breuer was a splendid bit of acting. Breuer, a product of the Bayreuth school, has made a specialty of this role, and he is unrivalled in it. Vocally it offers no opportunity whatever. I believe the singing of a role like Mime is positively injurious to the voice, and, indeed, I understand that Breuer is not good for much in other parts. Bertram and Schumann-Heink were admirable, as always, and Gulbranson sang in the glorious finale with more soul and abandon than in the "Walküre." It was a performance long to be remembered.

In the opening scene of "Götterdämmerung" a dark and foreboding picture is presented us. The Nornen, three weird, uncanny sisters of Fate, are weaving the destiny of the gods. Their line breaks, the doom of the gods is sealed, hence the name of "Götterdämmerung," or "Dusk of the Gods." With the first rays of the rising sun the Nornen vanish and Siegfried and Brünnhilde leave their rocky, mountainous bridal chamber.

Siegfried thirsts for new deeds of heroism and leaves Brünnhilde alone on the fire mountain for a time, after giving her the ring as a pledge of his faith. Both are ignorant of the properties of the ring, but by its contact both are now under the spell of Alberich's curse. Siegfried descends to the Rhine and wends his way to the Gibichung-halle. Here live Gunther and his sister Gutrune, children of King Gibich and his wife Grimhilde. Gunther and Gutrune are unmarried; they long for mates, but have not yet found suitable ones. Grimhilde had a third child, the gloomy Hagen, whose father is Alberich, and who lives with the brother and sister. Hagen's whole purpose is to get possession of the ring and return it to his father, and he plots Siegfried's ruin. He tells Gunther that Brünnhilde is the only woman worthy to be his wife, and promises Gutrune that she shall marry Siegfried. The brother and sister are ignorant of the union of Siegfried and Brünnhilde and they heartily enter into Hagen's plan. As Siegfried alone can go through the fire that surrounds Brünnhilde, Hagen proposes that Gutrune give him a magic drink that will cause him to forget all about his wife and then by means of the Tarnhelm he is to assume Gunther's form and thus woo Brünnhilde. Then a double wedding is to take place. Hagen reasons that Brünnhilde, in her jealous rage at Siegfried's unfaithfulness, will kill him, in which event he means to steal the ring. The plan is carried out. Siegfried comes, is welcomed by all, is given the drink of forgetfulness by Gutrune, and drinks "Brüderschaft" with Gunther. He lends a willing ear to Gunther's



COSIMA IN GOOD HUMOR.

proposal and becomes the betrayer of his own beloved Brünnhilde.

Meanwhile Waltraute, Brünnhilde's sister, hears Wotan lamenting over the approaching end of the gods. He says that if only the ring could be returned to the Rhine-

**COMING SEASON 1906-7**

<p><b>HENRI ERN</b></p> <p>RENOWNED SWISS VIOLINIST</p>	<p><b>LILLIAN POWELL</b></p>	<p><b>SOPRANO</b></p> <p>FAMOUS EXPONENT OF IRISH BALLADS</p>
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daughters the catastrophe could be avoided. Waltraute hurries to Brünnhilde, tells her of the curse that hangs on the ring and beseeches her to return it to the Rhine and save the gods from destruction. But she, little realizing her own impending fate, flatly refuses to part with Siegfried's pledge of fidelity, even though the destiny of the gods depends on her making the sacrifice.

Siegfried comes as Gunther, forces his way through the fire, takes the ring from Brünnhilde's finger and compels her to pass the night with him. He places his sword between them, however, and remains true to Gunther. Arrived at the Gibichunhalle, Brünnhilde sees the real Siegfried, the ring on his finger, with Gutrune. The outbreak of rage, wounded pride, and jealousy that follows is elemental. She spurns Gunther, declares Siegfried to be her lawful husband and accuses him of infidelity. She swears this, her hand on the point of Hagen's spear. Siegfried swears the contrary, loudly proclaiming that he has had nothing whatever to do with Brünnhilde. Thus unknowingly he commits perjury and infidelity. It is the weak point of the drama. To have a hero like Siegfried, who has accomplished what no other man could, who has welded Nothing, killed the dragon and liberated Brünnhilde, thus break his pledge, bear false witness and appear altogether a contemptible fellow in the eyes of the world, and all by virtue of a magic drink, is a cheap theatrical trick and unworthy of the drama. How differently would a Shakespeare, or a Schiller have handled this, and brought about the same ends.

Brünnhilde, the betrayed, plots revenge. This is what Hagen desires, and Gunther, believing himself deceived by his friend, joins them. They plan Siegfried's death. Brünnhilde instructs Hagen to attack the hero unawares from behind, for no one can overcome him in a face to face encounter; it is to be given out that he was killed by a wild boar during the chase. The hunt comes off as planned. Siegfried, separated for a time from the others, approaches the Rhine. Here a last opportunity is presented him to save the gods from destruction. The Rhine Daughters, sporting about in the stream, accost Siegfried and urge him to give them the ring which glistens on his finger. From them he learns for the first time of the curse and the impending fate of the gods. But he defies destiny.

The hunters join Siegfried and all stop for a rest. Siegfried is requested to tell of his deeds of heroism. He gives an account of Mime and the dragon, but the rest is enveloped in the fog of forgetfulness. Hagen secretly mixes with the hero's drink a powder that gives him back his memory, and suddenly he recalls Brünnhilde and the fire-girded mountain. Gunther is filled with fear and comprehension. He now understands the actions of his friend. At this juncture Hagen approaches Siegfried from behind and hurls his spear into his heart. The murderer Hagen flees. To the heart rending tones of the funeral march the corpse is carried to Gibichunhalle. Here Brünnhilde, in full Walküre armor, at the bier of her loved one, tells of Hagen's satanic plan. Gunther seeks to revenge the murder of his friend with his sword, but is slain himself. Hagen attempts to draw the ring from Siegfried's finger, but the hand of the dead man is raised against him in warning and strikes terror to his soul.

A huge funeral pyre is built for Siegfried, and when this is set fire to, Brünnhilde mounts her steed Grane and dashes into the flames and is thus united in death with her beloved. The waters of the Rhine suddenly rise to a level with the hall, bringing the Rhine Daughters. They rescue the ring from the ashes of the funeral pyre and drag Hagen, who attempts to steal it from them, down into the gurgling depths. From the funeral pyre the fire mounts higher and higher to Walhall, and we see the home of the gods, with all its inhabitants, devoured by the flames. The end has come.

As a drama alone, the "Ring of the Niebelung," in Richard Wagner's diction at any rate, would never hold our attention. It is much too long, lacks action and scenic variety, and, above all, human interest. In going back to the old Teutonic mythology for his material, Wagner thought he found the truth in its figures, primitive gods and men, near to nature, unhampered by the hypocrisies and the thousand unnatural bonds of modern culture. In this, however, he was mistaken. His figures are full of weaknesses, like the moderns, and there are many inconsistencies in his text. Brünnhilde, however, is a strong, faithful character. But for these failings his own elaboration of the original is largely to blame. I cannot understand those enthusiasts who would place Wagner as a poet on a pedestal beside Goethe and Schiller. I find his music incomparably superior to his verse, but it is through the combination of the two that he assumes such grand proportions. If, in a scale of 10, we'd rank his poetry, let us say at 2, and if we give his music four times as much value and mark it at 8, that would be about the right proportion, I should estimate. Now, if we combine the two figures, we make a tremendous jump, and have the astonishing result of 82. That is about the proportion achieved by the union of Wagner's music and text in the "Ring." The two are so interwoven, so created, the one for the other, that a separation is not possible, and

we arrive at false conclusions if we attempt to analyze either one or the other singly. As a whole, the effect is tremendous, and the "Ring" illustrates, to a wonderful degree, how music can enhance the spoken word.

This was the cast of "Götterdämmerung":

Siegfried.....	Ernst Kraus
Gunther.....	Rudolph Berger
Hagen.....	Allen C. Hinckley
Alberich.....	Max Dawson
Brünnhilde.....	Ellen Gulbranson
Gutrune.....	Cäcilie Rüsche-Endorf
Waltraute.....	Mme. Schumann-Heink
The Nornen Sisters.....	Mme. Schumann-Heink Mme. von Kraus-Osborne Mme. Fleischer-Edel
The Rhine Daughters.....	Frieda Hempel Marie Knüpfer Mme. von Kraus-Osborne

The singing of the chorus in the second act was wonderful. The chorus is not employed at all in the other three works of the cycle, and it produces a remarkably refreshing effect here. Kraus and Gulbranson were both in fine fettle again. Gunther and Gutrune are mere puppets in the hands of Hagen, and their parts call for no special display of either vocal or histrionic ability. They were creditably given. Hinckley, who sang the role of Hagen, is an American and a novice in Bayreuth. He has a very fine bass voice, but his pronunciation of German was defective and his acting was rather stiff. Schumann-Heink, as Waltraute was superb. The others could

all learn from her. She sings, she does not shout, and proves that it is possible to sing Wagner.

Next week, with an account of the performance of "Tristan and Isolde" and "Parsifal," I shall bring these articles to a close.

On July 31, the twentieth anniversary of Franz Liszt's death, an impressive memorial service was held at Villa Wahnfried. Liszt died and was buried at Bayreuth during the Wagner festival of 1886.

(To be Continued.)

Miss R. L. Billing, who has been visiting friends in this city during the last two months, having arrived here on the Kaiser Wilhelm der Grosse on July 4, will return September 7 on the steamer Celtic to Milan, Italy.

Georges Chais, the baritone and teacher, has returned to Paris from his holiday visit to his relatives in America and to his class' reunion at Princeton. He is looking forward to a busy season of teaching this coming winter.

"Le cœur qui chante," a charming song dedicated to Grace Whistler-Misick by F. de Faye-Jozin, has just made its appearance in published form at the Paris firm of Grus. The composition is written for medium voice, and the English title is "The Living Song." Another song by the same composer, dedicated to Florence Pendleton Scarborough, entitled "Cantilène," is published by L. Gregh for high and low voices. Both songs have French and English text.

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EDW. M.

## EUROPEAN NOTES.

Felix Mottl directed a concert recently at Augsburg for the benefit of the Richard Wagner Stipend Fund. A large sum was realized.

At one of the summer concerts in Karlsruhe not long ago, the Kaim Orchestra played Strauss' "Death and Apotheosis" with tremendous success.

Madame Senger-Bettaque, of Munich, was the soloist of the latest Kissingen symphony concert.

Steinbach, of Cologne, has been directing some summer concerts in Mayence, on the Rhine.

Hugo Heermann's latest European appearance, prior to his departure for Chicago, was made at Mannheim on August 2, when he played the Beethoven concerto.

Maud Fay, an American singer, has signed a three years' contract with the Munich Opera.

"Salome" will be given in Brussels soon.

Ferdinand von Strautz, at one time supervising director of the Berlin Opera, recently celebrated his eighty-fifth birthday.

Franz von Blon, the Berlin composer and conductor, is leading concerts in Warsaw, where he has settled.

Mlle. Scomparini, the well known alto of the Budapest Opera, died in that city recently.

Edith Walker will not be in America during 1907-08. She signed a contract a fortnight ago with the Hamburg Opera.

### Frieda Stender One of the Youngest Sopranos.

Frieda Stender is one of the youngest sopranos on the American concert stage. Her agreeable personality, natu-

rally beautiful voice and finished technic have won for her recognition in many States. Musical directors especially regard her as a sterling artist. Miss Stender is a favorite pupil of Madame Pappenheim, and is in all things a worthy exponent of that great and conscientious teacher.

### Edward Barrow Engaged for Choral-Symphony Society.

Edward Barrow, the popular tenor, has booked a few more engagements during the past week. He sings in Walford Davies' "Everyman" with the St. Louis Choral-Symphony Society, St. Louis, Mo., on December 14. November 27 he sings the tenor solos in Dvorák's "St. Ludmila" with the Brooklyn Choral Society, T. Bath Classon, conductor. On March 5, 1907, he is engaged to sing Rossini's "Messe Solennelle" with the Washington Choral Society, Washington, D. C., Sydney Lloyd Wrightson, conductor. During August he was the tenor soloist at Chautauqua, N. Y., beginning with Rossini's "Moses in Egypt" on August 3 and continuing through the entire month. Upon the conclusion of the engagement he was immediately engaged for song recitals at Richfield Springs, N. Y., and at Jordanville, N. Y., on his way back to New York City; also for a song recital at Utica, N. Y., during October.

### Grace Munson Engaged for Worcester Festival.

Grace Munson, the contralto, has been engaged to sing the contralto solos in Handel's "Israel in Egypt" at the coming Worcester Festival on October 3. This important engagement, coming as it does so soon after her successful tour with the Theodore Thomas Orchestra, Frederic Stock, conductor, is a tribute to her ability to make a distinct success of every appearance. Her rise to the front rank of contraltos, while it has not been unusually rapid, has nevertheless been exceedingly certain. One has only to hear the great big, unusual real contralto of her voice and the artistic manner in which her voice is displayed to understand the reason of her success everywhere. She begins her season early, with a three days' engagement at the Chautauqua at Charlotte, N. C., September 13, 14 and 15. These concerts are given under the auspices of a prominent club in the city of Charlotte, made up of business men anxious to boom the city.

## MUSICAL PEOPLE.

FREMONT, NEB.—Frank Reed, head of the piano department of Fremont College, is to leave Fremont next fall. He will go to Meadville, Pa., to take a similar position there, assuming charge of the piano department and theory work in music. Professor Reed will be accompanied by his wife.

CLINTON, MASS.—A piano recital was given by pupils of Edith Chickering at her home on Monday morning last. Those taking part were: Hortense Mubbard, Mabel Kramer, Nina Lange, Beatrice Fuller, Dorothy Tyler and Carrie Forbes, of Clinton, and Conway Parker, Natalie Thayer, Clara Reviere, Katherine Starbuck, Edith Parker, Laura Record, Helen Brown, Beatrice Tucker, and Cecil Seymour of Lancaster.

ANDERSON, IND.—Charlotte Beckley's classes gave a very interesting piano recital. Her pupils from Alexandria, Summitville and Pendleton, with her classes from Anderson, carried out the program in a charming manner. Those taking part were: Vera Coffin, Mary Kabrich, Julia Sullivan, Julian Hoover, Hortense Lukens, Edna Reavis, Helen Sullivan, Howard Hughel, Marie Little, Marie Wilson, Nora Corbett, Olga Kindel, Fanny Laramore.

### CALIFORNIA NOTES.

Katherine Tingley, High Priestess of Theosophy at Point Loma and owner of the Isis Theatre in San Diego, has announced that her home is to be the seat of music for Southern California, and she has requested impresario L. E. Behymer to furnish her all the artists for her concerts.

Etta Edwards, who has made Los Angeles her residence for nearly two years, left for Denver a short time ago and has established her class there. Twelve of her pupils from this city will come to her in Denver. This does not mean that Mrs. Edwards has given up altogether Los Angeles as a field, but simply that she has found it necessary to enlarge her field and establish a class in Denver as well as in Los Angeles. Later on Mrs. Edwards will go to San Francisco and gradually establish herself throughout the Pacific Coast. During her residence in Los Angeles Mrs. Edwards impressed every one with the seriousness of her work.

### Surplined Choir at Calvary Baptist Church.

E. M. Bowman's choir at Calvary Baptist Church, one hundred strong, resumed service last Sunday. The surplined choir leads in the worship as well as the singing at this church, becoming an integral factor in the service. Applications for membership will be received Friday evenings, from 7 to 8.



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NOTE: EMMA SHOWERS appeared as Soloist at Gerardy and Marteau Concerts during past season, meeting with such success that she has been re-engaged in several places for a recital next season.

ISABELLE

# BOUTON



## ASBURY PARK.

ASBURY PARK, N. J., September 3, 1906.

In a review of the summer season at Asbury Park, an interesting series of events have been the "Wagnerian Nights," by Pryor and his band. Every Friday night during the twelve weeks' engagement, a miscellaneous program of selections, excerpts and overtures from the Wagnerian music dramas have been played, and on those nights the arcade has been invariably crowded.

This is not alone a tribute to a very popular bandmaster, but is evidence that the interest in the higher class music pervades every grade of society. It is most remarkable to see with what fervor this very cosmopolitan, pleasure seeking summer crowd appreciates, applauds and enjoys the works of the master whom a few short years ago it was thought could interest only the elect, and those few were considered by the general public as fanatics, and even they were divided among themselves.

Today every one is interested in the master's works, and it is only necessary to announce a program of his compositions to call forth a genuinely enthusiastic audience. No program is complete without its Wagner number and no series of concerts without its Wagner night.

How different are present conditions from fifty years ago, when the first Wagnerian selection played in this country was performed at Boston by Carl Bergmann's Germania Orchestra of twenty-three German refugees. "Tannhäuser" overture was the number selected, and it was considered a most stupendous undertaking.

This same year—1853—Bergmann gave Boston its first "Wagner night."

At this period such a thing as a brass band playing music of this character was unheard of. The technical demands were beyond the individual instrument and performer, but today the capabilities of bandmen have advanced to such a degree that any band that can muster the required number of instruments attacks without trepidation "Wagner programs" and "Wagner nights"—with more or less success.

The history of the development of the American band has kept pace with the American stride, and although it has met with many difficulties and obstacles, it has made greater advancement than any other line of musical en-

deavor in this country, and today occupies a position in the field of absolute music second to none.

The beginning of band work dates back to 1773, when J. Flagg, of Boston, established there the first band in this country. The next notable band we hear of was that at the United States Military Academy, at West Point. Shortly after the establishment of this post, the drums and fifes being considered inadequate, a band was formed consisting of two flutes, five clarinets, one bassoon, one bugle, one trumpet, two horns, one trombone, one drum. This band enjoyed the reputation, early in the nineteenth



NORDICA AT OCEAN GROVE.

century, of being the finest in the country. Although the instrumentation of this band is at present somewhat different, they still enjoy a reputation for very fine work.

The growth of bands in America from the early days was very gradual and unmarked until the advent of Patrick Sarsfield Gilmore, the father of the real concert band of America, and who, notwithstanding his "battery of artillery," "anvil chorus" and "bouquet of artists," kept his

bark pointed toward the star of high class and true art in music. With all prejudice laid aside, and personal animosities forgotten, all musicians must acknowledge the great results of his work.

At Boston, in 1859, he organized a band and was for years a factor in popularizing the better class of music and assisting in the building of Boston's classical reputation. In 1869 and 1872, through his efforts the great musical jubilees were held which gave him a world wide reputation as an enterprising American bandmaster, and blazed the way for the many who were to follow.

A Gilmore program invariably contained a Wagner number. At that time in the opinion of the general musician it was ridiculous to attempt such numbers with a brass band, but those who came to scoff went away to praise.

In producing this class of music Mr. Gilmore found it necessary to fill his first chairs with many noted foreigners, whose reputation still lives with us and who established a standard of excellence the American bandman found it necessary to attain. This has been easy of accomplishment, as witness the personnel of the many fine bands we have today.

It is an issue of more than passing moment that the brass bands, or more properly speaking, the military bands of today have reached such a high standard of ensemble excellence that their repertory covers every school, class and style of composition. There is no question of the advancement of bands in actual artistic work; in the improved quality of the individual instrument, with its extended technic and greater proficiency of the player. The modern composer, or he who arranges the high class compositions for bands, considers each instrument as a solo instrument within its own family, and its relation to the other families, and its own peculiar realm of tone expression, and distributes his material accordingly, producing an appearance of flexibility, a range of coloring, nuances and general effects, down to the virtuoso on the bass drum and triangle, with sandpaper effects, etc., which, marshaled together under the control of an able director, would astonish the band musicians of a few years ago.

Today we have Sousa, Kryn, Phinney and Brooks, an array of brilliant band conductors; and a new star in the firmament, Pryor, who before taking up the work of a director had earned a reputation as the greatest trombone soloist in the world, and as a composer of many strikingly



INTERIOR OF AUDITORIUM AT OCEAN GROVE DURING THE PERFORMANCE OF THE ORATORIO OF "ELIJAH."

characteristic compositions for band. As a director Pryor brings to his work an enthusiasm, an equipment, and experience that fits him for his position in the front rank.

Mr. Pryor has endeared himself to the popular audiences by his observance of their wishes in his program making. As an interpreter of high class compositions his conducting is marked by a knowledge of and adherence to traditional readings, perhaps in the Wagnerian programs he demonstrates more forcibly the keenly artistic and discriminating musician. He has offered this season to the devotees of the Wagnerian cult many fine programs, embracing "Tannhäuser" overture, "Flying Dutchman" overture, "Knights of the Holy Grail" music, "Parsifal"; "Entry of the Gods into Walhalla," "Rheingold"; excerpts from "Die Walküre"; "Pilgrims' Chorus," "Tannhäuser"; "Funeral of Siegfried," "Götterdämmerung"; "Liebestod," "Tristan and Isolde"; prelude, "Bridal Chorus" and Verwandlung's music, "Lohengrin." This band has been a great acquisition and the leading attraction at Asbury Park, and its influence will be carried away to many homes and will bear fruit in the future as an educator in the art of music. The general desire of the many visitors at the Park is that many opportunities may come later to hear "Pryor and his Band."

EVELYN KAESMANN.

#### Eugen Gura Dead.

Eugen Gura, formerly a famous Wagner singer, died last week in Munich. He was sixty-four years old. Born in Pressern, Bohemia, in 1842, he made his operatic debut at Munich in 1865, and later sang leading Wagner roles in Leipsic, Hamburg, London, and Bayreuth. For the past dozen years or so, Gura had been a popular song recitalist in Germany, although he did not end his regular operatic career until 1902, when he retired from the Munich Opera.

#### MYRTLE ELVYN IN BERLIN.

Wormwood and gall are the harvest rightly reaped by the Berlin appearances of many a famous musician, but in the case of Myrtle Elvyn the caustic Berlin critics were surprised into avowals of a far different kind. They pricked up their ears in astonishment, and then simultaneously burst forth into plaudits of the following and similar nature:

Myrtle Elvyn seems to have stepped into the ranks of the young pianists who make themselves remembered from year to year. Nothing so distinguishes her style as the energy with which she has worked to improve herself since the previous year. And if then any one doubted whether in her case we have to do with diligence or genuine talent, this time there was no longer possibility of doubt; in Miss Elvyn we have to do with a powerful talent. We have been enabled to maintain her manliness of nuance, and we must admit that her power of musical imagination is clearly to be recognized. Naturally a piece like Chopin's barcarole could be given in more Polish style; naturally in the Schumann symphonic etudes the note of joviality should not be so one-sidedly sounded. But what argument is all of that against the definite evidence of a healthful musical progress, in which the technical element is already felt as a matter of course?—Berliner Tageblatt, February 10, 1906.

The lovely artist, Myrtle Elvyn, gave very delightful renderings. A soft and beautiful tone, a carefully polished technic, and a delivery tasteful and full of inner understanding are the excellencies to be praised in her.—Berliner Börsen-Zeitung, February 8, 1906.

Among the most delightful new acquaintances whom our concert life has brought us during the course of the year, the young American, Myrtle Elvyn, undoubtedly belongs.

On the 6th of February, in Beethoven Hall, I heard her play the Schumann symphonic etudes so lucidly and with such understanding and temperament that the fullest recognition can be lavished upon her artistic piano playing.—National Zeitung, February 10, 1906.

I point with all decision to a young talent—Myrtle Elvyn. On February 6, in Beethoven Hall, Myrtle Elvyn introduced herself as a pianist of extraordinary technical advancement. A certain coolness of delivery lent her art a subtle charm.—Berliner Zeitung, February 8, 1906.

Miss Elvyn's technic is excellent. She possesses decided talent. Chopin's barcarole was given a strikingly mature performance.—Vossische Zeitung, February 8, 1906.

#### New Triumphs for Yaw in California.

Word comes from California that Ellen Beach Yaw, the coloratura soprano, is repeating her triumph of last March at the New York Hippodrome, when 4,000 people applauded her to the echo. She is filling the halls in California as never before, pleasing a variety of people gathered from all portions of the United States. It is fair to presume that when her Eastern season begins she will duplicate them. Another echo of the Hippodrome success:

No less than four thousand persons gathered into the Hippodrome last night to hear Kubelik and Viktor Herbert's Orchestra and Ellen Beach Yaw. Kubelik and Mr. Herbert are familiar here, but it has been some years since Miss Yaw was heard on our stage. \* \* \* She makes her appeal on her knowledge of the art of song. And her singing undoubtedly can claim attention for its own sake. She sang last night the mad scene from "Lucia" and the bell song from Delibes' "Lakme" in the original key—not a particularly difficult feat for her. Clearness and ease of phrasing, purity and sweetness of tone, a middle register developed now, a charming presence and a correct feeling for the music were disclosed in her performance.—The Tribune.



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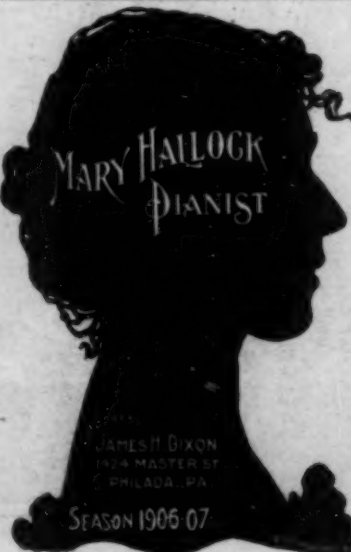
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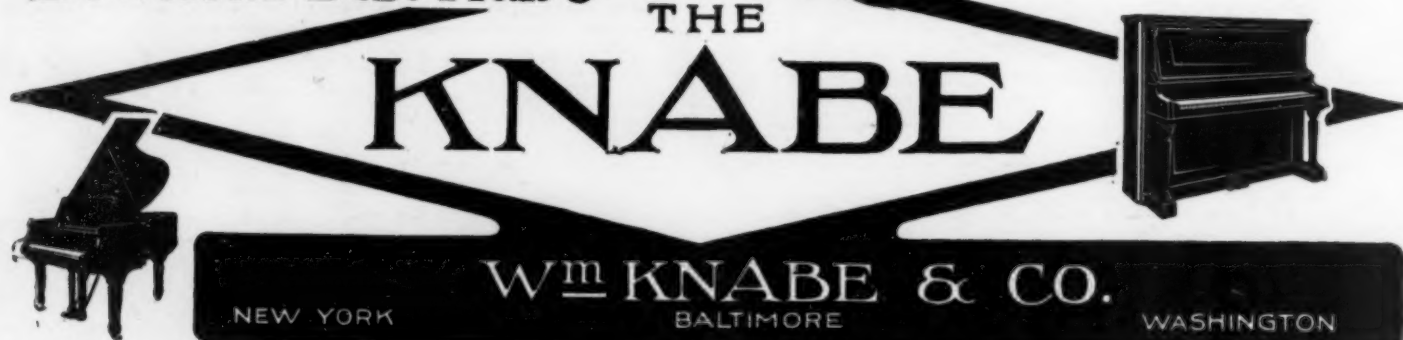
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